

HOUSE AND GARDEN

A monthly magazine devoted to
Architecture, Gardens, Decoration,
Civic and Outdoor Art

EDITED BY
HERBERT C. WISE

VOLUME SIX

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House and Garden

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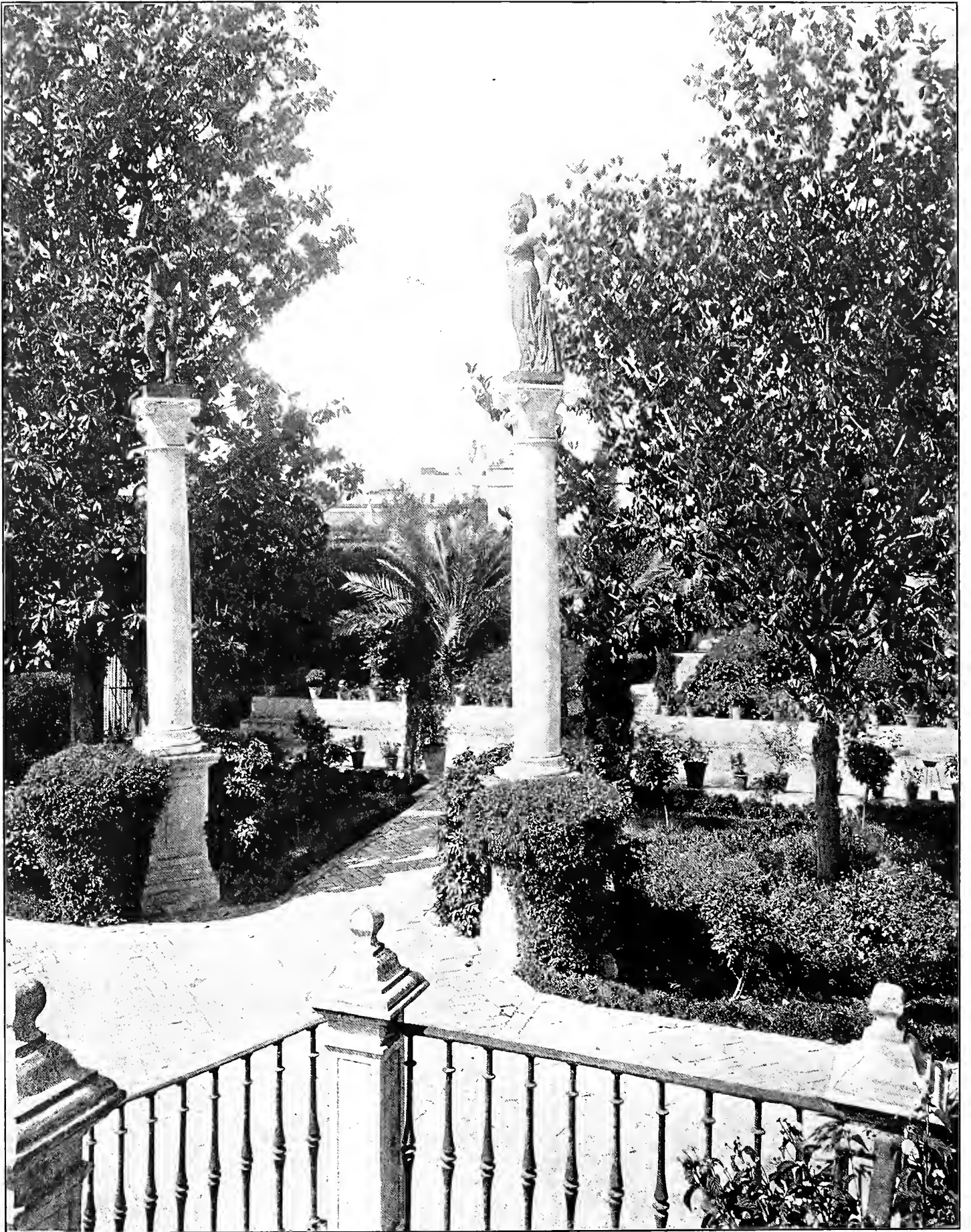
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THE GARDENS OF THE ALCÁZAR

Entrance to the Parterre of Maria de Padilla

House and Garden

Vol. VI
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1904

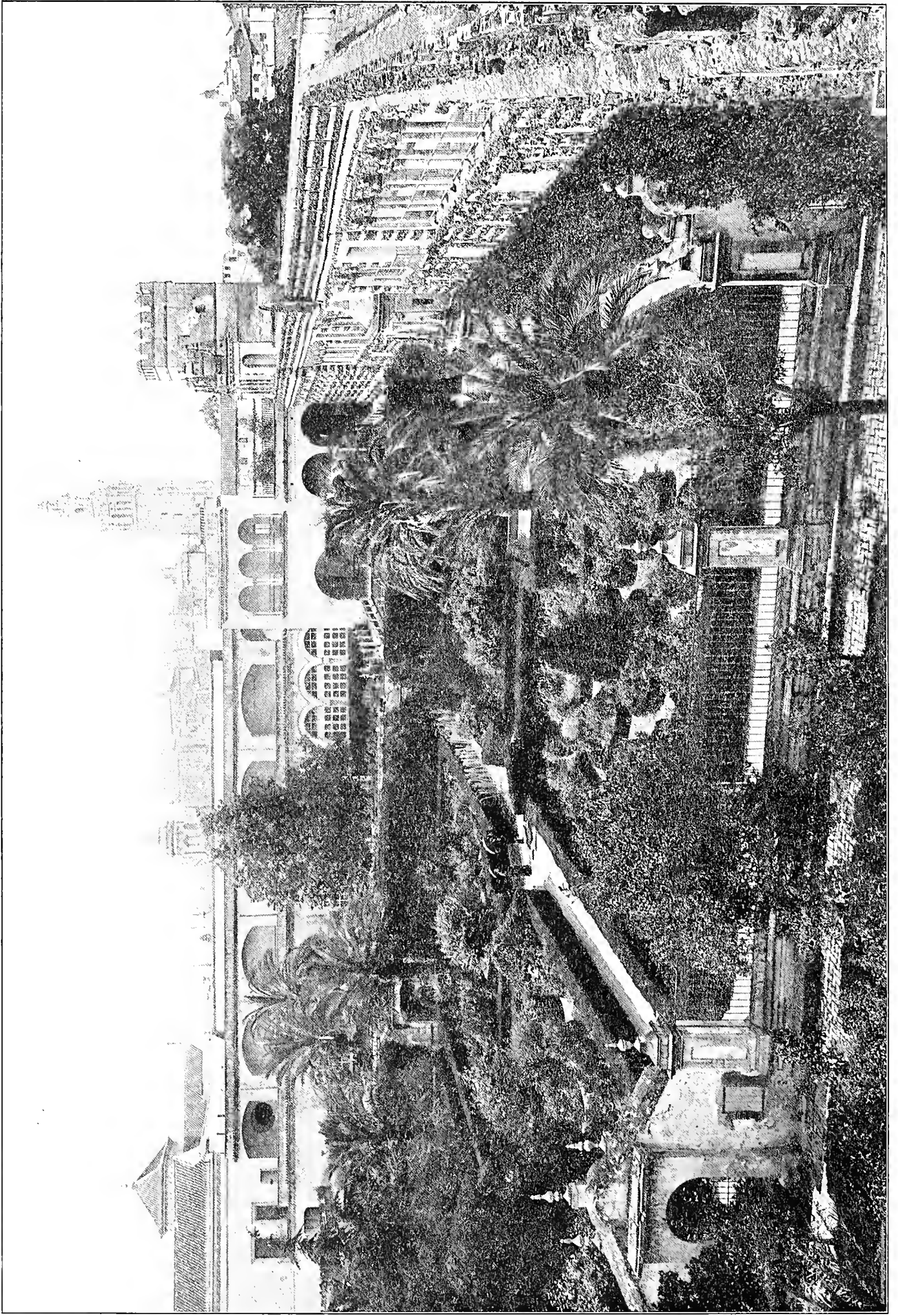


SPAIN can boast a wealth of gardens, especially in Andalusia, where the Moor has left the clearest and most exquisite traces of his ancient reign. The high-bred Caliphs, whose palaces and mosques shame Christian art by their airy loveliness, took a peculiar delight in gardens. Nothing was too precious for their enrichment. That fairy palace of Abd-er-Rahman III., in the environs of Cordova, possessed marvelous gardens abounding in jets of sparkling water, but these he chose to have outshone by a central fountain of quicksilver, whose glitter in the sun was too dazzling for eye to bear. The Cordova palace and pleasure-grounds have vanished like a dream of the Arabian Nights, but the gardens of the Generalife in Granada, with their avenues of giant cypresses, and of the Alcázar in Seville, still whisper, when the wind blows from the south, memories of the beauty-loving Arab.

Upon the Alcázar gardens, as upon the palace, successive Catholic kings have set their stamp; but even Ferdinand, who so despised the learning and literature of the Moors as to burn, in an open square of Granada, more than one million Arabian books, all that he could collect throughout Spain, refrained from obliterating the work of the Alcázar artists.

The Alcázar lies in the southeast corner of Seville. In the time of the Moors this royal residence covered a much larger area than at present, reaching to the banks of the Guadalquivir. The far-famed *Torre del Oro*, the Golden Tower, was one of the defenses of the outer wall—a wall of which some ruins may yet be seen. At present the gardens form an irregular triangle. To the eastward stretches away the partially open land given up to slaughter-house, barracks, cannon-foundry, railway-station and other such ugly adjuncts of the romantic city. Along the south side runs the street of San Fernando, separating the gardens from the immense Tobacco Factory, which covers more ground than the Cathedral and gives employment, such as it is, to five thousand women. Beyond the Tobacco Factory is the palace of Santelmo, with its own magnificent extent of parks and gardens, and beyond these the river. To the northwest of the Alcázar lies the city, the Cathedral conspicuous in the foreground.

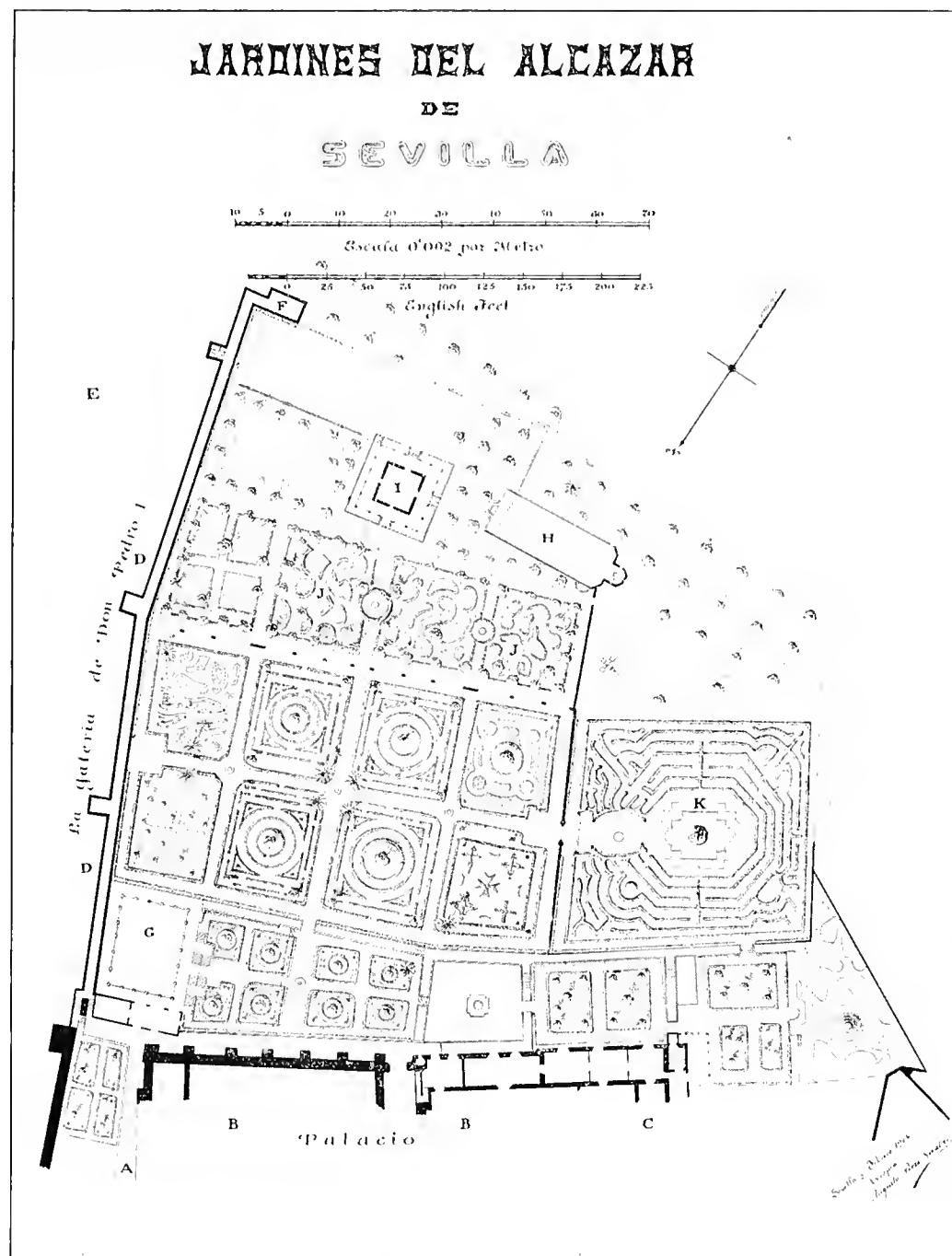
The southern façade of the Alcázar, overlooking the gardens, is shown in the illustration on the following page. Just behind soars the Giralda, the Moorish prayer-tower, dominating all Seville with irresistible beauty. The wall known as the Gallery of Pedro the



THE SOUTHERN FAÇADE OF THE ALCÁZAR

Cruel forms the eastern boundary of the gardens, dividing them from the rambling old orchards also belonging to the Alcázar. This wall, exceedingly ornate, is shown again in several other illustrations. The one on page 8 is from a photograph taken from the angle where this gallery meets the Alcázar façade and looks across the gardens toward the south. The long, two-storied *Fábrica de Tabácos* is seen beyond the enclosure.

Within these boundaries, the gardens are marked off into squares, refreshed by fountains and parted from one another by walls of mixed brick and porcelain or by myrtle hedges. Walks of gay Moorish tiles, in patterns of stars, crescents and circles, bordered by box and shaded by mighty magnolias, lead to bath, grotto, labyrinth, arbor, pavilion. This checkered arrangement gives way, at the southern end, to an orange-grove interspersed with lemon-trees, whose paler fruit enhances the Hesperidean gold. The gardens, in their present aspect, were laid out by Charles V., who had the boxwood borders cut into the forms of his heraldic bearings, and the flower-plots so planted as to represent crowns, lions and eagles, but recent gardeners have not been careful to keep these features well distinguished. The flowers, especially, have been suffered to grow in such luxuriant confusion that the intricate designs of the beds are lost in a wilderness of beauty.



A PLAN OF THE GARDENS OF THE ALCÁZAR

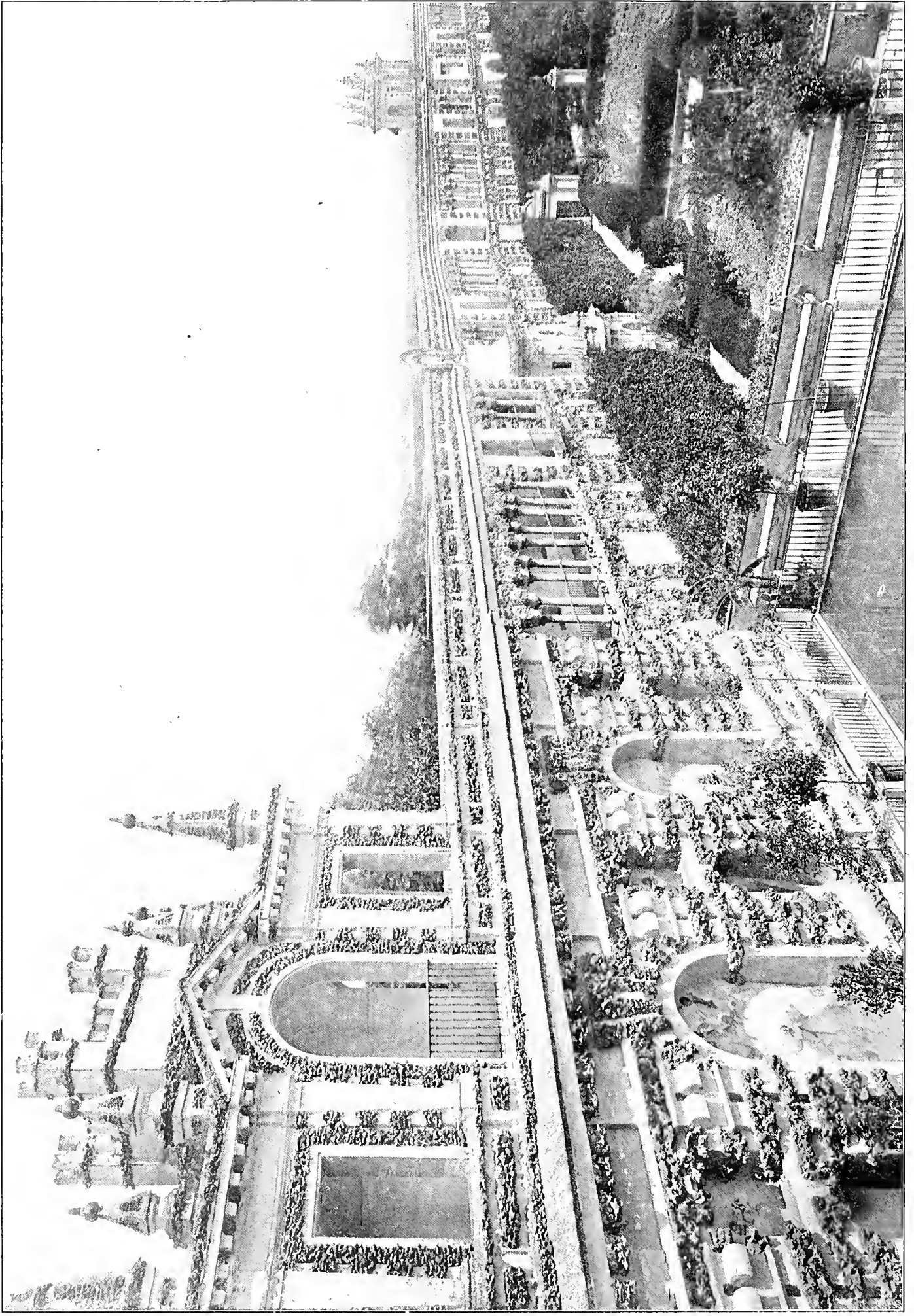
Especialy measured and drawn for "House and Garden" by Augusto Perez Giralde and the only accurate survey of the grounds in existence

- | | | |
|---|-------------------------------------|----------------------------------|
| A—Entrance | D, D—The Gallery of Pedro the Cruel | G—Pool |
| B—The Palace overlooking the parterre of Maria de Padilla | E—The Orchards | H—Bath of Joanna the Mad |
| C—Apartments of Maria de Padilla | F—Garden-house | I—The Pavilion of Charles V. |
| | | J, J—The Labyrinth of Charles V. |

In thirsty Spain, the first essential of a garden is water. One of the popular Andalusian *coplas* runs:

"Garden without water,
House without a roof,
Wife whose talk is all
Scolding and reproof,
Husband who forgets his home
In the tavern-revel—
Here are four things
Ready for the Devil."

Of horticultural interest, too, is Saint Teresa's mystical parable of prayer: "A man



THE GALLERY OF PEDRO THE CRUEL

is directed to make a garden in a bad soil overrun with sour grasses. The lord of the land roots out the weeds, sows seeds, and plants herbs and fruit trees. The gardener must then care for them and water them, that they may thrive and blossom, and that the lord may find pleasure in his garden and come to visit it. There are four ways in which the watering may be done. There is water which is drawn wearily by hand from the well. There is water drawn by the ox-wheel, more abundantly and with lighter labor. There is water brought in from the river, which will saturate the whole ground; and, last and best, there is rain from heaven. Four sorts of prayer correspond to these. The first is weary effort with small returns; the well may run dry; the gardener then must weep. The second is internal prayer and meditation upon God; the trees will then show leaves and flower-buds. The third is love of God. The virtues then become vigorous. We converse with God face to face. The flowers open and give out fragrance. The fourth kind cannot be described in words. Then there is no more toil, and these seasons no longer change; flowers are always blowing, and fruit ripens perennially."

However a Carmelite abbess might avail herself of the symbol, the fact remains that irrigation was one of the Moslem gifts to Spain. The vanished race has written its name in water all over Andalusia, and in the Alcázar gardens the name, as befits a royal autograph, is written large. Fountains, in basins of simple, pure design, lakelets and runnels make a veritable oasis to which

legions of birds gather from far and near, flooding the air with song. Travelers who say that there are no birds in the Iberian peninsula have not learned to seek them in the gardens. Fernan Caballero, the pioneer novelist of Spain, who was honored for the last twenty years of her life with a residence in the Alcázar, noted how the many varieties of song-birds would turn the solemn cypresses into "green towers of Babel."

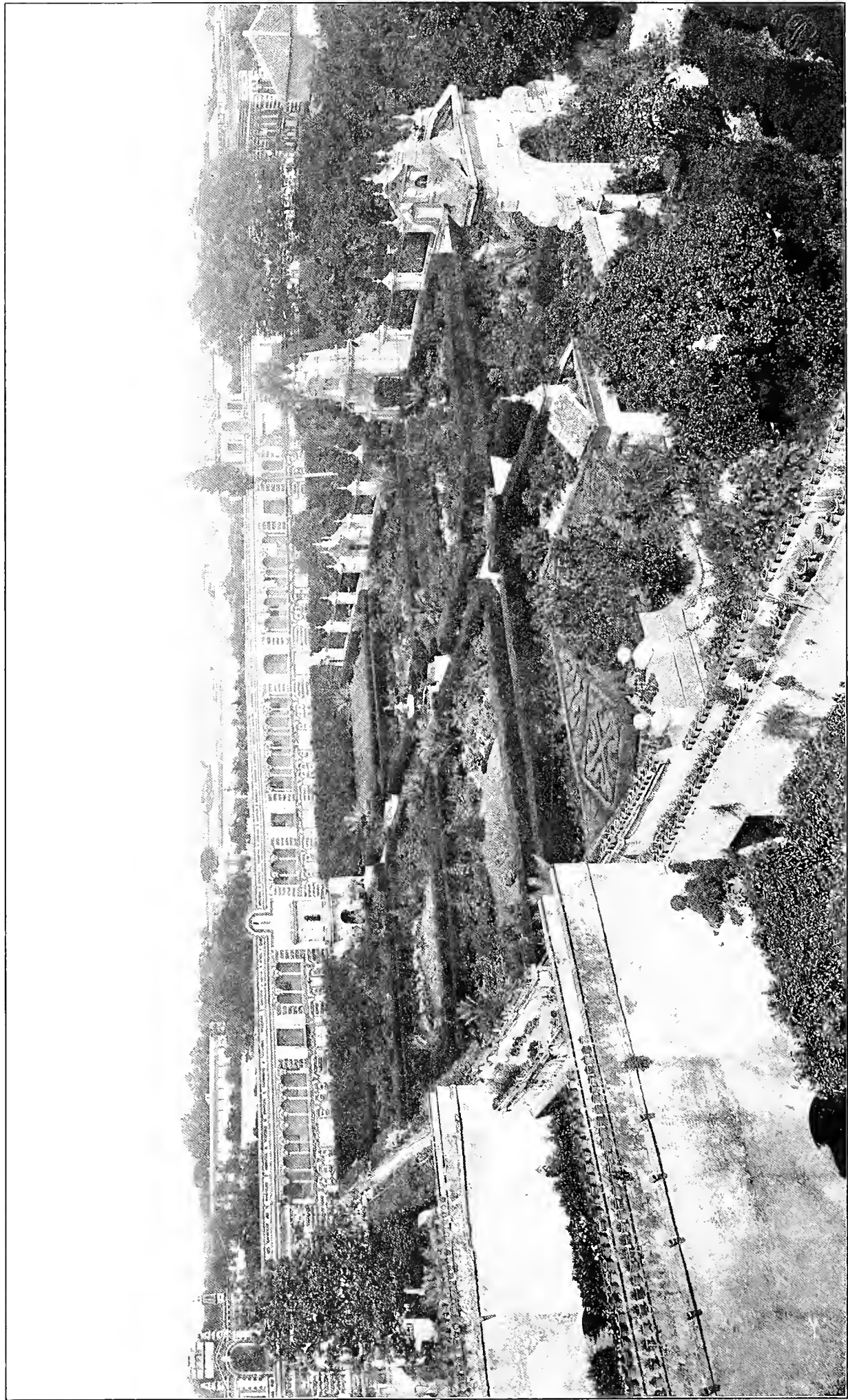
At the very entrance of the gardens, in the angle formed by the palace façade and by Pedro's Gallery, is a large cistern—shown partially on the opposite page—which collects the water necessary for irrigation. This pool, in which a fountain plays and water-lilies float, should still reflect the melancholy image of Philip V., who would fish here for hours together, imagining that he thus was realizing the peaceful existence of a monk. The marble Baths of Maria de Padilla, originally the Sultana's Bath, are beneath the palace, but the Bath of Joanna the Mad, the unhappy daughter of "the Catholic Kings," is pointed out in the southern part

of the garden—an oblong tank wrought in colored tiles and screened only by the loyal orange-trees.

In the midst of the orange-grove and near the Bath of his mother stands the Pavilion of Charles V., who seems to have had a genuine love for the gardens. It was in the Alcázar that he had wedded the bride of his youth, Isabella of Portugal, and at intervals throughout his stormy career he came back to Seville, widowed and world-weary, to be comforted, one likes to think, by



A VISTA IN THE PARTERRE OF MARIA DE PADILLA



The Terraces of the Palace

The Gallery of Pedro the Cruel

The Labyrinth and Pavilion of Charles V.

THE GARDENS OF THE ALCÁZAR FROM THE WEST

the voices of his nightingales. His Pavilion—seen in the illustration on page 6, which also gives a partial view of his Labyrinth—is a square building, faced, within and without, with purple *azulejos*, except for the wooden roof. All around the outside of this ideal summer-house runs a raised mosaic bench, enclosed by a colonnade of white marble. The interior contains a table surrounded by seats. On the floor is wrought in bronze a miniature plan of the Labyrinth—a maze of the small-leaved myrtle, with a statue and a fountain in the center.

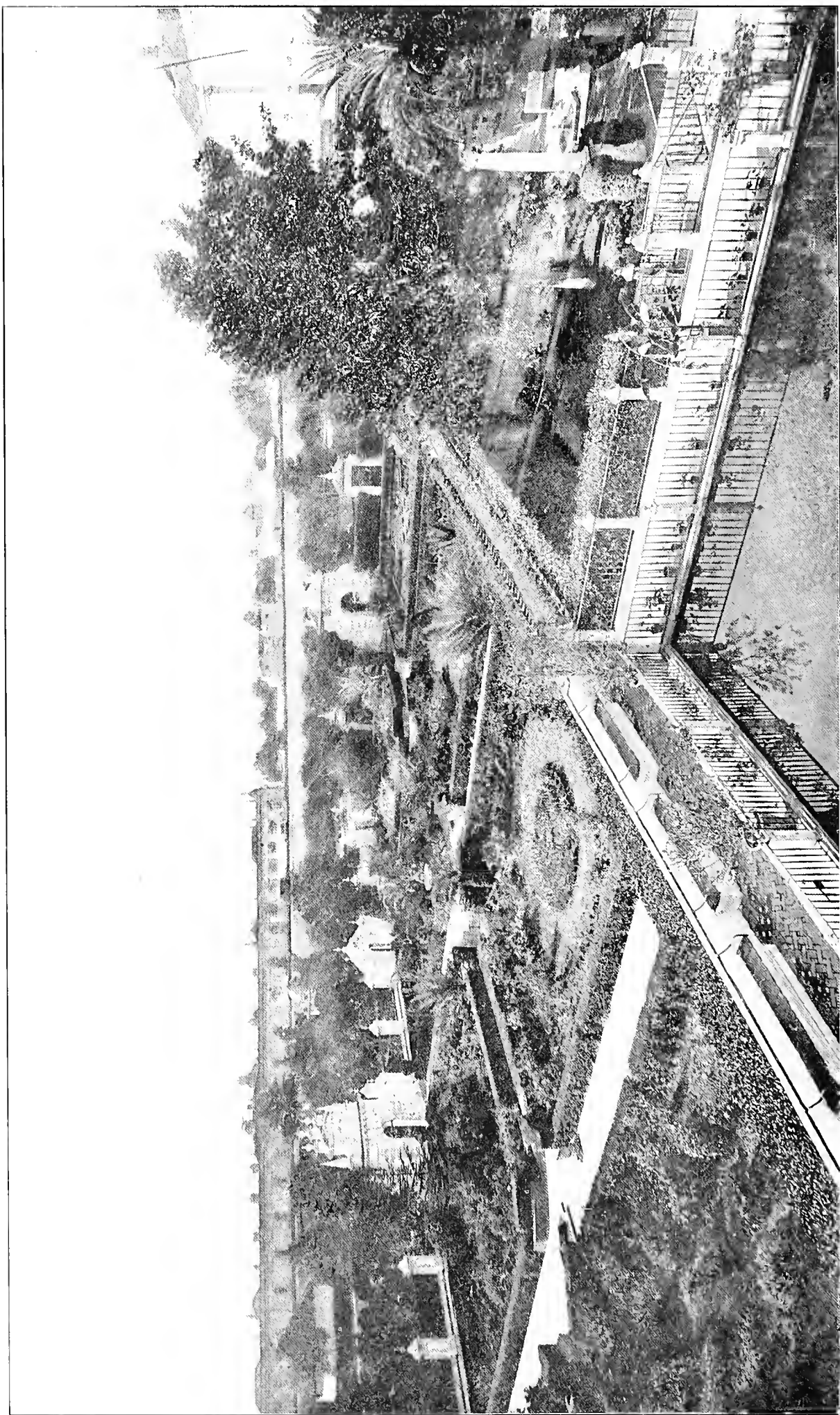
But if the garden itself is eloquent of Charles V., the arcaded wall echoes the terrible tread of Pedro the Cruel. He was the restorer, through Moorish architects summoned from Granada, of the Alcázar, which had been erected toward the close of the twelfth century on the site of a Roman prætor's palace. Pedro did his rebuilding (1353–64) a century and a half later, and although successive sovereigns tampered with his work, introducing incongruous Spanish features into the Arabian design, the Alcázar, as it stands, is Pedro's memorial. Halls and courts and gardens are replete with legends of his fantastic tyrannies and of his overweening passion for Maria de Padilla. Her apartments were at the west end of the south façade, overlooking the gardens, and her Parterre was close against the palace. It may be distinguished by its pillars, not far beyond the fish pond, in the illustration on page 8, or by its towering magnolias shown in the frontispiece.

Pedro's own name is borne by the Gallery, or covered walk, along the eastern wall. There is a terrace, as well as a lower promenade, running the length of the Alcázar façade, which, as may be seen on page 2, is hollowed out into a series of alcoves. These are furnished with porcelain seats and, looking to the south as they do, must be delightful rooms in winter. When the visitor has paced the terrace to the eastern extremity of the palace front, he can turn to the south and continue his walk, on another open terrace, at the same elevation, the length of Don Pedro's wall. This upper walk is most clearly shown in the illustration on page 2. On rainy days he might prefer the lower walk, the Gallery of Pedro the Cruel, which is

closed on the outside, but opens toward the gardens in a series of rustic arches, formed of rugged stones such as are used for grottoes, dark brown in color. These arches are supported by fragments of antique marble columns, brought from the ruined Roman amphitheatre at Italica, five miles out of Seville. The wall itself is clad on the garden side, for a third of its height, by trained orange-trees. Behind the Pavilion of Charles V., may be seen a square garden-house in which the terrace walk terminates. Here one may rest, in this bright-tiled, open-air parlor, and enjoy the far-reaching views, seeing how the Sultana of the South is clasped in the protecting arm of the Guadalquivir and looking far away over a landscape where the emerald green of the fig-trees, the bluish-green of the aloes and the ashen green of the olives are all lost, at last, in the purple of the Andalusian sky.

The garden is laid out on different levels, as is often done in Spain. The terraced Generalife thus secures continual refreshment of falling water, but in misty Galicia what is caused by such an arrangement is more of heat rather than of coolness. Señora Pardo Bazán, in one of her novels of Galician life, describes the garden of a rural proprietor as "a series of walls built one above another, like the steps of a stairway, sustaining narrow belts of earth. This disposition of the ground gave the vegetation an exuberance that was almost tropical. Camelias, peach-trees and lemon-trees grew in wild luxuriance, laden at once with leaves, fruits and blossoms."

The trees and shrubs of the Alcázar gardens are of many varieties—palm, magnolia, cypress, cedar, myrtle, orange, lemon, banana, oleander, pomegranate, medlar, citron, almond, and the leafless coral-tree, with its brilliant scarlet blossoms; but the box is most in evidence. As convent gardens prefer cypresses and palms, symbols of heavenward aspiration, so the gardens of the Spanish nobility cherish the boxwood. "The emblem among plants of aristocracy!" exclaims a high-born lady in Fernán Caballero's "Elia." "It is not found growing wild nor in the gardens of the common people. The box, whose fragrance has such distinction! It never stains the ground with fallen leaves,



A VIEW OF THE GARDENS FROM THE POOL AT THE ENTRANCE

because the seasons find it unchangeable, as if for it there were no such thing as time. Serious plants which do not form their enormous balls without having lived for centuries in families that venerate them and on beholding them feel an impulse to question them about by-gone ancestors and entrust them with affectionate messages for great grandchildren."

In "Elia," too, is an amusing account of the indignation roused in a Sevillian dame of high degree by changes made under foreign influence in a relative's garden: "She has taken away the rock from the fountain. As for the negro mounted on a crocodile, with a plate of pineapples in his hand, I believe that he has gone to Guinea to visit his kinsmen. The turtles, the snakes, the lizards, disposed with such art among the sea-shells, have disappeared, and no longer take comfort in the sun. The hedges of box which stood at the entrance, planted and trained so as to figure upon the soil the arms of the house,—these hedges of box which seem to have grown in honor of the family, they have been torn up without reverence or pity. There are no longer any

fine and fragrant flowers; in their place have been planted the most common trees and shrubs. The paved walks have been destroyed, and winding, capricious paths, like ill-bred children, have been substituted. On rainy days it will be necessary to visit the garden in a coach, or to wear leather boots, like men."

The Alcázar gardens do not offend Sevillian prejudices by muddy paths. The porcelain-paved walks run not only along main avenues and under stately gateways, but here and there and everywhere. The tiles are kept fresh and bright by an ingenious system of hidden waterworks, called *burladores*, or jokers. You would appreciate the point of the name if, as you were taking your dreamy way between borders of box, a shower should suddenly arise from the ground, instead of falling from the clouds, enveloping your astonished figure in jets of diamond spray. In the picture on the second page may be seen, in a section of one of the walks, this graceful sport of the water,—that beautiful element which the Moors loved so well as to make of it a companion and a playmate.

A STAINED GLASS WINDOW

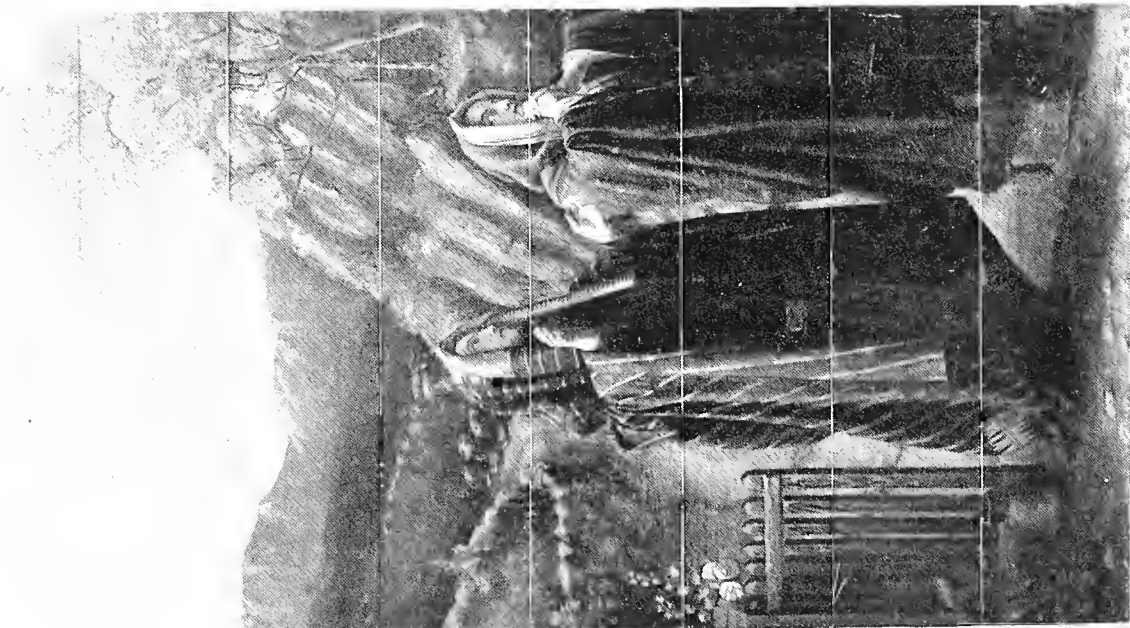
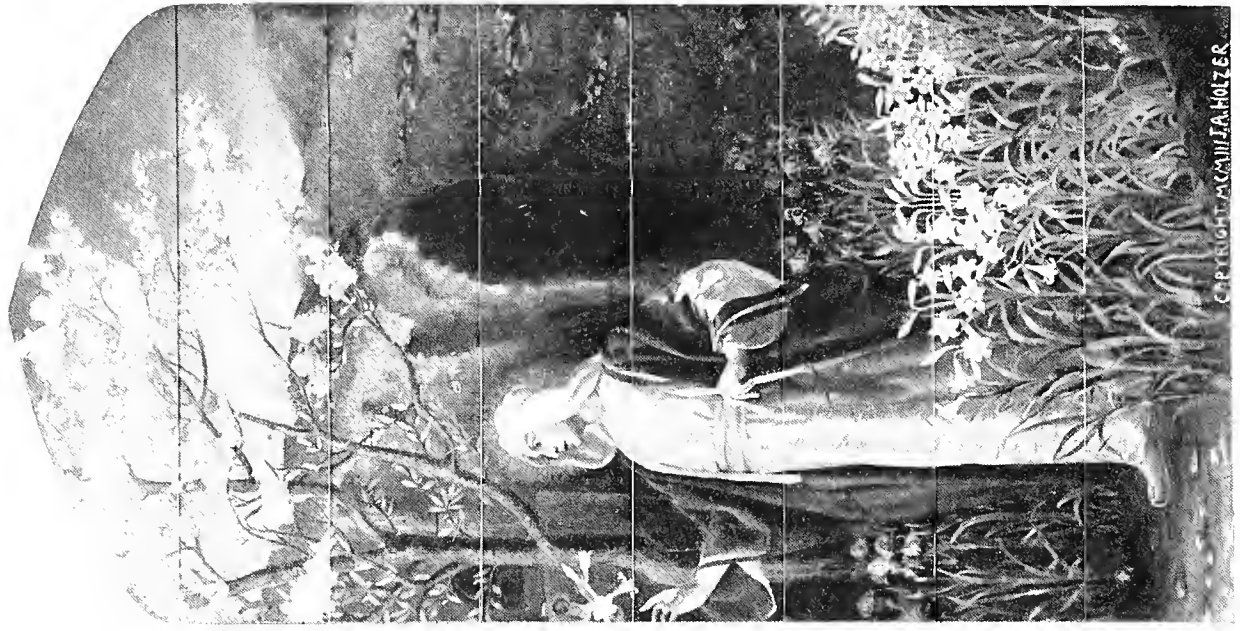
DESIGNED AND EXECUTED BY J. A. HOLZER

FOR ST. JOHN'S EPISCOPAL CHURCH AT ENGLEWOOD, N. J.

IT is a curious circumstance that, in an age when architects and critics unite in speaking despairingly of church building because of the lack of deep religious feeling of the times, really extraordinary progress should be made in the accessory arts of church decoration, whether in stone, bronze or glass. To be sure, the workers in colored glass—glass, by the way, now manufactured in the United States is conceded to be the best in the world—have had the benefit of scientific improvements in their material; but even that is a minor consideration. It would be absurd to say that Lafarge, for instance, would have

failed but for the new devices of the glass makers. The true answer is assuredly to be found in the individuality of the artist.

In the Drake-Smith memorial window recently placed in St. Paul's Episcopal Church at Englewood, N. J., the artist, Mr. J. A. Holzer, of New York, has achieved the most subtle effects of color and tone without a single touch of the brush. In the first place, it should be said, he has treated his subject, the resurrection of Christ, as a picture, without regard to the divisions of the panels. The text he has illustrated is from St. Luke, chapter xxiv, verses 4-6:



A STAINED GLASS WINDOW

Designed and Executed by J. A. Holzer for St. John's Episcopal Church at Englewood, N. J.

"And it came to pass, as they were much perplexed thereabout, behold, two men stood by them in shining garments:

"And as they were afraid, and bowed down their faces to the earth, they said unto them, Why seek ye the living among the dead?

"He is not here, but is risen: remember how he spake unto you when he was yet in Galilee."

The two women, Mary Magdalene, and Mary, the mother of James, stand, rapt and motionless, at the gate of the garden of Joseph of Arimathea, while Joanna, on her knees, peers into the sepulchre hewn in the solid rock. Before them appears the angel Gabriel, bearing a branch of lilies on his left arm. With uplifted hand, he says to the woman, "He is not here," the second angel seeming to continue the message—"but is risen." From behind the hills the dawning day tinges the clouds with faint golden light, while in the recesses of the hills linger the amethystine shadows of the Oriental atmosphere. Against the bare brown rock, to the right, an almond tree raises its load of delicate pink blossoms, and about its base are great masses of white lilies and purple irises. As the angels by their words and attitudes announce the resurrection of Christ, so is

the breaking dawn symbolical of the rebirth of the day, and the vernal flowers of the rebirth of the year. The dark red and blue and purple tones of the dresses of the women set off the more luminous hues of the angels' raiment. The angel in the middle panel is clad in a long robe of figured green, the undergown being of white which shows purplish and golden shadows. The robe of the second angel is brilliant wine-red, and covers an undergown of white with pale figures in green and gold. Mr. Holzer spent some time in Palestine studying the landscape and atmosphere effects and made there the cartoon for the window. Even in the least detail of dress, in design and color, he has pursued the same painstaking methods.

The window is especially interesting because of experiments which the artist has tried in dispensing with leads so as to make the large expanse of sky without a single line. He has been eminently successful in this, and his work has gained remarkably in the sense of luminosity and unbroken richness of color. Indeed, the window, which, with its three panels, is more than nineteen feet wide by about eighteen high, may be counted an important addition to American works in mosaic glass. L. R. E. P.

THE NEW INN HOTEL AT GLOUCESTER

NUMBER TWO OF OLD ENGLISH INNS, INTERESTING TO TRAVELERS IN
SEARCH OF THE QUAIN AND PICTURESQUE

IN certain documents you may induce the proprietor of the New Inn Hotel to bring forth from its archives you may learn that the hostelry demands respect to the tune of five hundred years. In 1327 the barbarous death of Edward II. in Berkeley Castle, distant some dozen miles from Gloucester, in the picturesque valley of the Severn, filled the minds of the English people with horror; and when in the following year Edward III. erected a splendid tomb over the body of his murdered father in the "fayre Chapelle" of the Benedictine Monastery in Gloucester

(now the Cathedral), pilgrims flocked from all parts of the kingdom to visit the martyr's shrine. So great was the concourse that many were compelled to pass the night in sheds, hovels or even in the open fields. Moved by pity for these poor wayfarers, the pious monks built a spacious hostelry close to their gates, calling it the "Newe Inne," where weary travelers might find rest, food and shelter.

According to Rudge in his "History of Gloucestershire," the present New Inn must have been built on the site of the "old" one

from 1400 to 1457. The builder was a monk named John Twyning. It was constructed of ponderous chestnut beams, the spaces between being filled with brick nogging and plaster, and an underground passage was made from it to the abbey. Recently Mr. Berry, the proprietor, has carried out some important work in the interior of the building, which now nearly approaches its early condition. He has had all the lath and plaster scraped off the walls, and so exposed to view scores of the magnificent oak and chestnut beams, all roughly hewn and of tremendous thickness. Paint and varnish have been removed from doors and staircases so that they appear in their original state.

A charming feature is the series of balconies which surround the principal courtyard, a cobbled quadrangle where surged the tumultuous throngs of a far-distant age. The guests often made way for companies

of strolling players and minstrels, who here gave their bouts of fencing, their songs and interludes, watched by spectators crowding these very galleries that still exist. Many archaeologists assert that the arrangement of modern theatres was copied from these early innyards. The balconies at the New Inn have been carefully preserved and restored, their inner walls having been colored red and the outer cream. Along their length all the bedrooms open, precisely as in the Spanish patio, while the half storey of the peaked roof above is broken into dormers hooded with pretty tiling, and their faces trimmed like the border of an old woman's cap, with florid woodwork. The most picturesque of old stairs and landings lead from one storey to another. Huge iron ornaments, many carved with sacred emblems symbolic of the building's original purposes of pilgrimage, are found promiscuously attached to the



THE COURTYARD OF THE NEW INN HOTEL



THE ARCHWAY LEADING TO THE STABLE YARD

doors, windows and ceilings, angles and bow-windows. Diamond-shaped panes in leaden casement frames abound, and the ancient niches and carved crosses for religious offices have not yet been hidden by time and change.

So completely is the quaint old place set behind the grim walls of Northgate Street, that the glance of the casual straggler, not having it in actual quest, would scarcely penetrate the dark archway to the Old-World scene within. Beyond the archway at the street is another lesser one leading to the stable yard, restricted now to the accommodation of sixty to eighty horses. In olden times it could care for hundreds, as folk of quality in the time of King Edward invariably made the pilgrimage on horseback. Every-

thing about the Inn is queer and quaint, and its numerous odd corners, little arches, protruding upper stories, peep-holes of windows, gables, offices and "osteries" interest at his every turn the lover of the picturesque and old. Just now the courtyard is looking its best, clothed, as it is, by a wealth of vines and foliage. The two Virginia creepers and wistaria are rooted beneath the paving of the courtyard and with the exception of very close pruning for the winter they are left to care for themselves. For the summer months speckled acuba laurels in pots are used for decorative purposes, which are watered and filled up with soil when necessary. In winter small shrubs take the place of flowers. Geraniums, marguerites, lobelia are chiefly used, for they thrive with only ordinary care.

PROMISE AND DANGER IN METHODS OF DESIGN

BY FREDERICK LAW OLNSTED, JR.

THE short article by Mr. Hastings in "House and Garden" for May, called "A Plea for Architectural Design in Landscape," contained a prefatory statement which was doubtless meant to express some idea full of the same intelligent appreciation that the author shows elsewhere, but which seems very perplexing to the reader. It is in the hope of suggesting the way toward a clearer understanding of an important subject that I beg to offer the following comments.

Mr. Hastings says: "To so study grades and landscape conditions as to make a drive from one country town to another economical in construction, and to look well in the landscape and be of service when once built, is a purely practical question and one for the engineer;" and also that "designing the surroundings of buildings had been either an architectural problem or an engineering one, and there has seemed to be little room for anybody between the two."

What means the distinction; architectural and engineering?

In the broadest sense of the term, engineering includes all constructive work, all adapting of the materials and forces of nature to the service of man, whether the end be an economic one or an æsthetic one, and in this broader and nobler sense of engineering the architect is of course an engineer. But in the ordinary use of the term, an engineer is one whose aim is purely economic; while the aim of the architect is to meet not only the requirements of convenience and economy, but those of beauty. The architect may use the same materials and processes as the builder who is only an engineer, but he uses them under the impulse of an additional motive, that of the artist. Guidance by that motive and possession of qualities of mind and technical skill to bring that motive to successful fruition in the solution of the practical problems that are presented to him alone distinguish the true architect from the engineer who designs buildings.

A parallel distinction is to be made in all fields of creative work. The manufacture of pulp into building paper with sole regard to serviceability and economy is a branch of industrial engineering, the materials and methods of which may be controlled more or less completely and successfully by an artistic motive in the manufacture of wall paper. So the craftsman, with single eye to economy of labor and material, who frames a strong though maybe uncouth bench is in a different class from his fellow, with the motive and skill of an artist, who makes his bench pleasing as well as strong.

The vast range of engineering is divided into innumerable fields which correspond with different classes of problems, of materials and of methods. Some of these fields are fairly distinct, have names, and hold the almost undivided attention of their followers; others are less generally recognized and are determined by the aptitudes and circumstances of those who are engaged in them. The all-round civil engineers of olden days, like the general scientists who blazed the trails for modern special research, and like the versatile artists of the Renaissance, appear to have given way for the most part to specialists; we recognize the structural engineer, or builder of buildings, and the highway engineer, or builder of roads; we know sanitary, electrical, hydraulic and mechanical engineers, mining engineers, and with them the expert technical managers of another great primal industry, foresters, or "forest engineers" as designated by Cornell University. "Agricultural engineers" are well known in England, and the management of some of the great Western farming properties in this country requires technical training and executive ability quite of professional rank, although farming and gardening as commercially practiced are generally handicrafts rather than industries in which the technical direction has become separated from the mechanical labor of execution.

In whichever of these innumerable fields of human activity a man may work, or in whatever group of them, whether as a designing handicraftsman or as a designing director of the work of others, if in doing any piece of work he is controlled by the motive of producing a beautiful result and has the temperament and training that fit him to reach his aim, he is in so far an artist and his work is a work of fine art.

That essential quality is unaffected by the label you may put upon him or the name that appears upon his sign. He may be a blacksmith or a carpenter by trade, or he may have received the degree of civil engineer and put out his shingle as such, but if he is an artist, he *is* an artist and his work will show it. And on the other hand no mere assumption of the title of sculptor or architect will make an artist out of a commercial artisan or engineer.

Mr. Hastings, I am sure, would be the last man to allow mere names to obscure the kinship of all true art, or hide the essential distinction between the artist and the mere utilitarian.

Now "to so study grades and landscape conditions as to make a drive from one country town to another economical of construction and of service when once built" is truly but a matter of engineering, just as it is but a matter of engineering to build a house so as to be serviceable and economical; but if the result is to "look well in the landscape" there is involved in each case some measure of fine art. The same is true of the gardens attached to a dwelling, of its approaches and surroundings; of the city street, the group of public buildings, the bridge, the river bank, the meadows and woods of a park, the clearings and thinnings and plantings of a forest; true of every work of man visible on the face of the earth.

The vital distinction, mark it by what names you will, is not that which separates a house and its surroundings from those works of man with which Mr. Hastings' practice is not ordinarily concerned; but that which separates the things that are done for bald utility from those that are also works of art; that which separates mere economic engineering from what might be called the constructional and industrial fine arts.

One branch of art interweaves inextricably with another, and I have little patience with those who would apply the trade union spirit to artistic effort, saying, for example, "Thus and such are the limits between architecture and sculpture, and you, John Doe, being an architect, shall not do the work of a sculptor without a union card." But gladly as we hail the rare genius who shines strongly in many fields of artistic endeavor, we cannot but recognize in the face of human limitations that most artists reach real success only by a certain concentration which brings thorough mastery in their selected fields.

Regardless of any mere question of nomenclature, there is a great region of artistic endeavor in arranging the surface of the earth for human use and enjoyment, only a portion of which is covered by the practice of most of those who bear the name of architect today. Indeed for successful practice in much of this field there is need for a knowledge of materials and methods and for a kind of artistic appreciation and training which are hardly to be secured without sacrifice of much of the training which is regarded as needful to the successful practice of architecture. The variety and extent of knowledge which a well equipped architect ought to have, seemed appalling even in the days when the subjects were enumerated by Vitruvius. Every decade the difficulty increases with the increasing differentiation and complexity of modern buildings. Very large and varied architectural work can now be done only by a "well equipped firm," a sort of composite architect, in which one man supplements the deficiencies of another and the designs are produced and elaborated and revised and finally put forth by a complex piece of human machinery which is very wonderful, but which runs with a waste of energy and at an expense that are seldom realized by those who have not watched the wheels go round and seen the figures of cost.

There is a tendency for architects either to do their work in this coöperative fashion or to concentrate mainly on certain classes of problems toward which they are led by their several capacities. This tendency, unfortunate as it seems, is but the continued action of the same forces that have separated the practice of sculpture and painting from archi-

ture, and made it necessary for three designers to coöperate in producing a work of art which once might have been created by an individual. And while the necessity seems to be growing for the individual to concentrate if he would attain the thorough mastery of any one subject without which an artist becomes a mere dilettante, at the same time the field for artistic effort is widening, man is putting more and more of nature under his control, and the beauty of the world is becoming more and more completely what man's deliberate actions make it.

If we are to meet the problems of the future, there must be men of high artistic capacity and training whose highest usefulness will center upon other portions of this great field than those which primarily and chiefly concern most who now bear the name of architect.

The dwelling is at the very heart of human civilization, and in the old sense in which architecture is the parent of all the arts, it might not be amiss to call the work of these other constructive artists by the all-embracing name of architecture. But in doing so one should not be misled by the magic of the name into forgetting that in the result it is individual fitness to deal with the problem in hand that really tells, and that the man who has earnestly concentrated himself upon the solution of a certain class of problems, such as those of modeling sculpture, or those of laying out parks, or those of designing urban palaces, is apt to find himself more and more approaching the position of a tasteful but superficial dilettante as he attempts to deal with problems further and further from his main center of interest and training.

Since, then, in all except the simplest problems of constructional art there must be coöperation between men of different knowledge, training and point of view, it is worth while to consider some of the methods by which this coöperation is brought about and certain tendencies which are now apparent.

On the one hand we find permanent co-operative arrangements, very well organized, in those firms where the partners and their chief assistants actually coöperate on all complex problems. They are able not only to supplement each other's deficiencies, but to do so with a cordial good will and absence

of jealousy. By a judicious combination of individuals admirable results are to be thus secured, and if the range of talent and experience were to become great enough, the range of problems which could be successfully dealt with would be unlimited. This might be called the department store ideal of constructive design, and certainly much is to be said for it. But ordinarily at the present day a firm or company, while having a greater latitude of successful practice than an individual designer, is still a good deal limited in the class of problems with which it can deal sympathetically and masterfully.

Another method of coöperation is frequently used to supplement the foregoing, and it is a method which seems to me freer from the danger of commercialism and normally capable of securing better artistic results. It is the special temporary coöperation of several men chosen with a view to their peculiar fitness for dealing with a given problem. Such temporary partnerships are those between architects and landscape architects, architects and mural painters, sculptors and landscape architects. Except where a narrow vanity or the commercial spirit, grasping for commissions, comes into play; wherever, in other words, sincere and broad artists come together, such coöperation is apt to be cordial and its results excellent. It often happens that a client is unable to select such a combination judiciously, but if he selects one member of it and gets the advice of that member about the man or men with whose coöperation he can best deal with the problem in hand, the combination is far more likely to be well matched for the work than a permanent combination that stands ready without change or outside help to do anything that offers.

Moreover there is a development which would be almost certain to result from the application of sound principles of business organization to the department store type of designing company, a development of which there are too many suggestions already, and one which cannot be contemplated without anxiety by those who look upon art in our civilization as anything more than a superficial veneer. I mean the separate embodiment of the artistic impulse and the practical knowledge; the resolution of the

good constructor burning with the inspiration of art—of the ideal architect, let us say—into a purely pictorial designer working in coöperation with as many kinds of uninspired practical constructors as the character of the business necessitates—say a structural engineer, an electrical engineer, a sanitary engineer, a highway engineer, and a gardener, all more or less completely and successfully marshalled by a business man. Whether the business man “hires the designers,” as the head of one very busy designing firm put it to me, or whether the personality of the artist bulks more largely in the combination, the principle involved is the same. It means that the enjoyment and appreciation of beauty is an exotic thing, applied here and there upon the structure of our buildings, upon our landscape, and to our lives.

If constructive art must be subdivided and specialized—a condition from which we can see no escape—let us have men trained, as our engineers are trained, so that each is thorough in the practical grasp of his special

subject even though it be but a narrow one, but all feeling the common bond of highly developed artistic appreciation and training. Let them be a company of artists working in coöperation toward ends which all can appreciate, and which all can help to form and develop, although dominated in each case by that one of their number in whose special province the kernel of the problem lies. Whether such coöperation be permanently organized, as in a firm, or be a matter of temporary alliance, like the companies of artists that have created the world's fairs, and the familiar instance of architect and landscape architect when dealing with a country dwelling place — this method holds far more of promise for the future of art than any specious exaltation of the artist to guide a wide range of technical assistants, the conditions of whose work he can but imperfectly comprehend and who are themselves artistically undeveloped. That way lies superficiality, and the final domination of the artist by the business organizer, either in his own person or in that of a master.

MY HOUSE BOAT “THE CONCH SHELL”

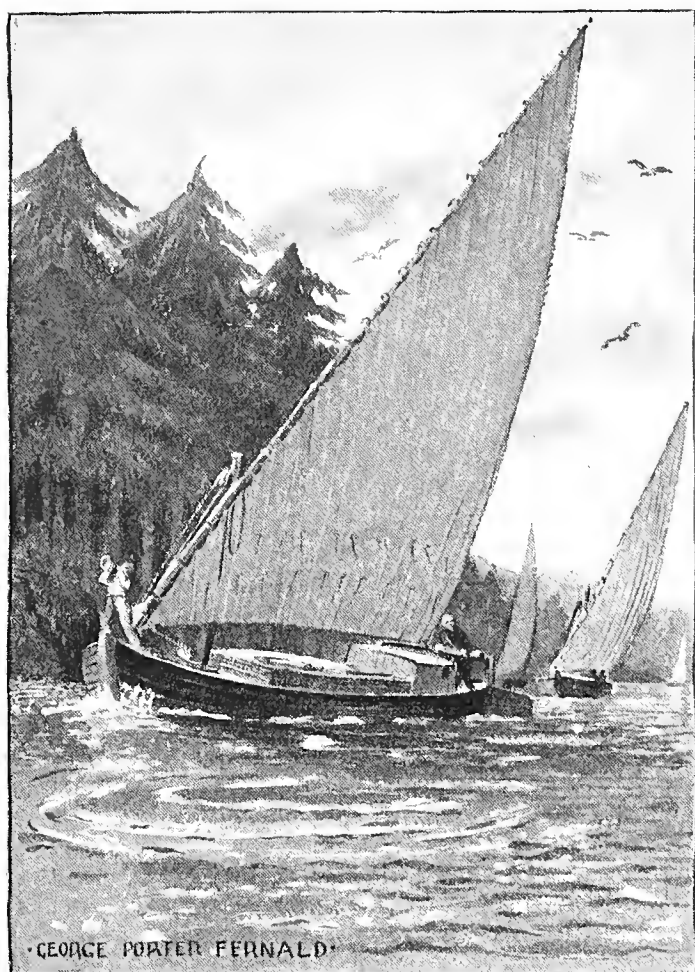
BY GEORGE PORTER FERNALD

A MAN who has his business in one of the large cities near the sea, and who travels on the trolley and steam cars to the suburbs for rest and recreation in his quiet home and garden will find it delightful to live in a floating bungalow during the summer as I did the last season. One can anchor one's house in the harbor in a locality set apart for this purpose, among the yachts and moorings of larger craft, and be within rowing distance of the wharf, where one can glide in at morning to business and walk to the office without the annoyances of clanging trolley cars and hot steam trains. A more delightful summer can hardly be imagined than sitting on the calm waters of an interesting bay with the many ocean steamers always passing, the fishing fleet of Newfoundland returning with their catch, and something new and entertaining continually going on.

It has been my delight to secure an old flat-bottom barge and build upon it several rooms, where I could have my books and friends, and float in the very heart of some interesting city, where I could be within easy access of my business and have plenty of exercise in rowing, canoeing and bathing.

I then conceived the idea of adapting one of the old gundelows of the Piscataqua, the flat-bottomed boat so much in use on the inland rivers fifty years ago; hence a visit to Portsmouth and the mouth of the Piscataqua to lie in wait for any that might appear.

We are sure to see a few of this famous flock when the high tide returns to the sea, bringing every sort of floating craft on the Piscataqua that has been patiently waiting for the ever-faithful returning waters, to start up this bevy of inland birds that used to join in the flapping wings of the East Indian



THE ORIGINAL GUNDELOW

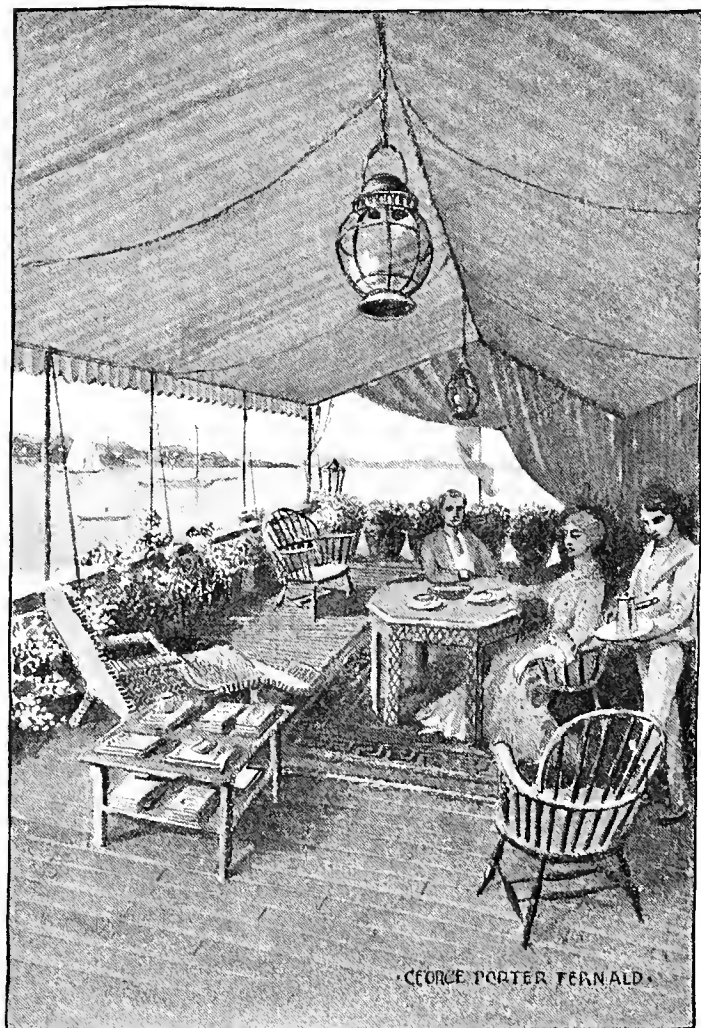
fleet in the Colonial harbor of Portsmouth.

These little-known but celebrated "gunde-lows," a corruption of the Venetian "gon-dola," have ever been a picturesque feature of this charming salt river. For more than two centuries, before the railroads invaded her banks, these clumsy birds have carried on their backs the famous Dover River bricks that are moulded and baked along the river banks for a stretch of more than fifteen miles. They are very shallow, flat-bottomed boats, with huge lateen sails, long-handled tillers and lee-boards like ear-flaps. They skim about over these clayey, slippery flats when the water is quite shallow and sit calmly upright when the tide recedes.

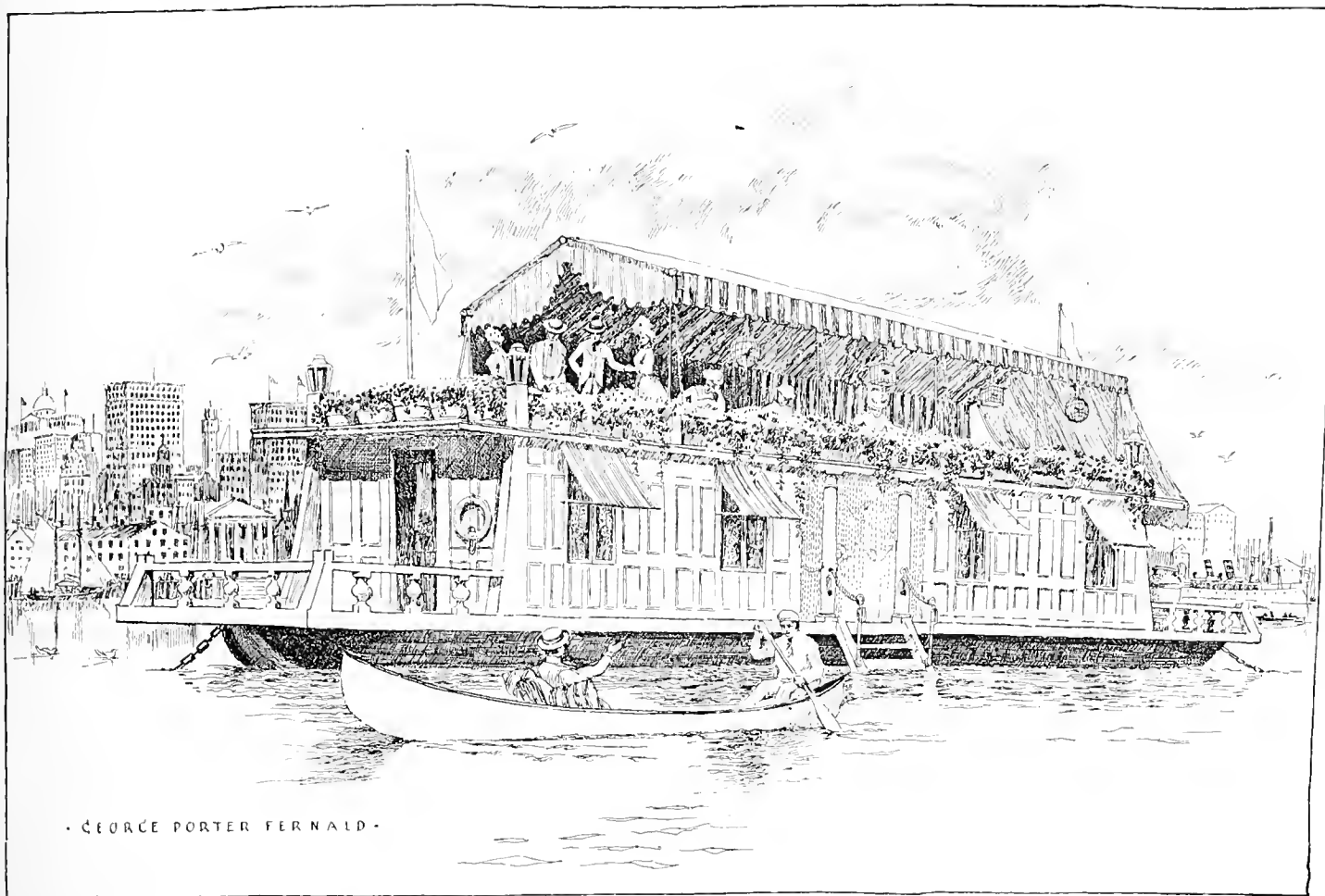
Now the days of the gundelow are over, the hoot of the conch shell is seldom heard; the white-pointed sails gliding between the green banks of this inland river are quite rare. The memory of this picturesque fleet is always a delight to recall, and the satisfaction of purchasing one of these old hulks with all its furnishings, even the conch shell of a hundred years of use, from which my boat

derived its name, is an interesting outset for floating home.

Every part of this graceful hulk is most beautifully adapted to my needs. It is built of solid planking, with a flush deck, two hatches for storage below, a windlass, anchor and endless chain, and a very good pump to keep the hull free from bilge water. The gundelow is sweet and clean, for it is soiled only by the pink brick dust from the last cargo. The old sail that I have striped with crimson paint, makes a splendid awning. A little caulking on the bottom of the hull, the old cabin cleared away and floored over and we are ready to lay out the rooms. No new floor is needed, as the deck is in good condition for bed rooms and saloon, with a rug or two placed over the roughest parts. My boat-builder and I scoured through all the old building materials of the several local dealers and secured eight-panel doors, secondhand sashes, sheathing and frame work of a varied assortment. We then built a sill



THE ROOF GARDEN OF "THE CONCH SHELL"



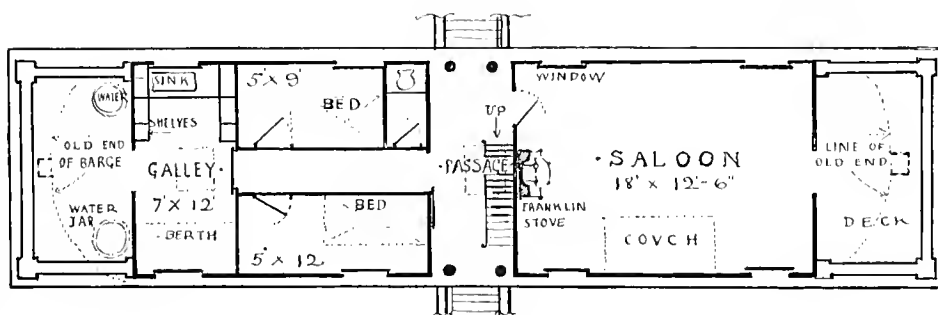
"THE CONCH SHELL" AT ITS ANCHORAGE IN BOSTON HARBOR

about the entire boat to keep out the water and to raise the doors for one's head. This sill, with a strong header, formed two parallel lines around the entire boat, to which we nailed the doors, butting them together and covering the joints with a batten, making them sufficiently tight from rain and air. The two top panels of the doors that occupied the spaces for my windows were removed and an old sash that just fitted the opening was made to slide to either side. The bow and stern have a square projection made of heavy planks strongly bolted to the deck, giving a more symmetrical effect, and destroying any similarity to a sailing boat, as in this design I have wished to convey the idea of a floating bungalow rather than anything of a sailing craft.

The rooms are all ample in size, with a generous liv-

ing-room and plenty of space in the state-rooms for single iron beds. In the galley there is an iron bed for the man, with cotton draperies drawn across to shut this off from the rest of the room. A hatch in the middle of the floor gives access to a roomy storage below. Shelves are placed all about above the sink, with racks and hooks for the dishes; white cotton curtains run around on a string, giving a most tidy appearance to this painted white service portion. On a blue-tiled counter is a yachting stove for cooking purposes. The water is kept in two big Sicilian water jars standing outside at either side of the door. The passage is direct to a hall

running across the boat and the saloon. In this hall we have our breakfast, when it is too windy to use the roof garden, and we



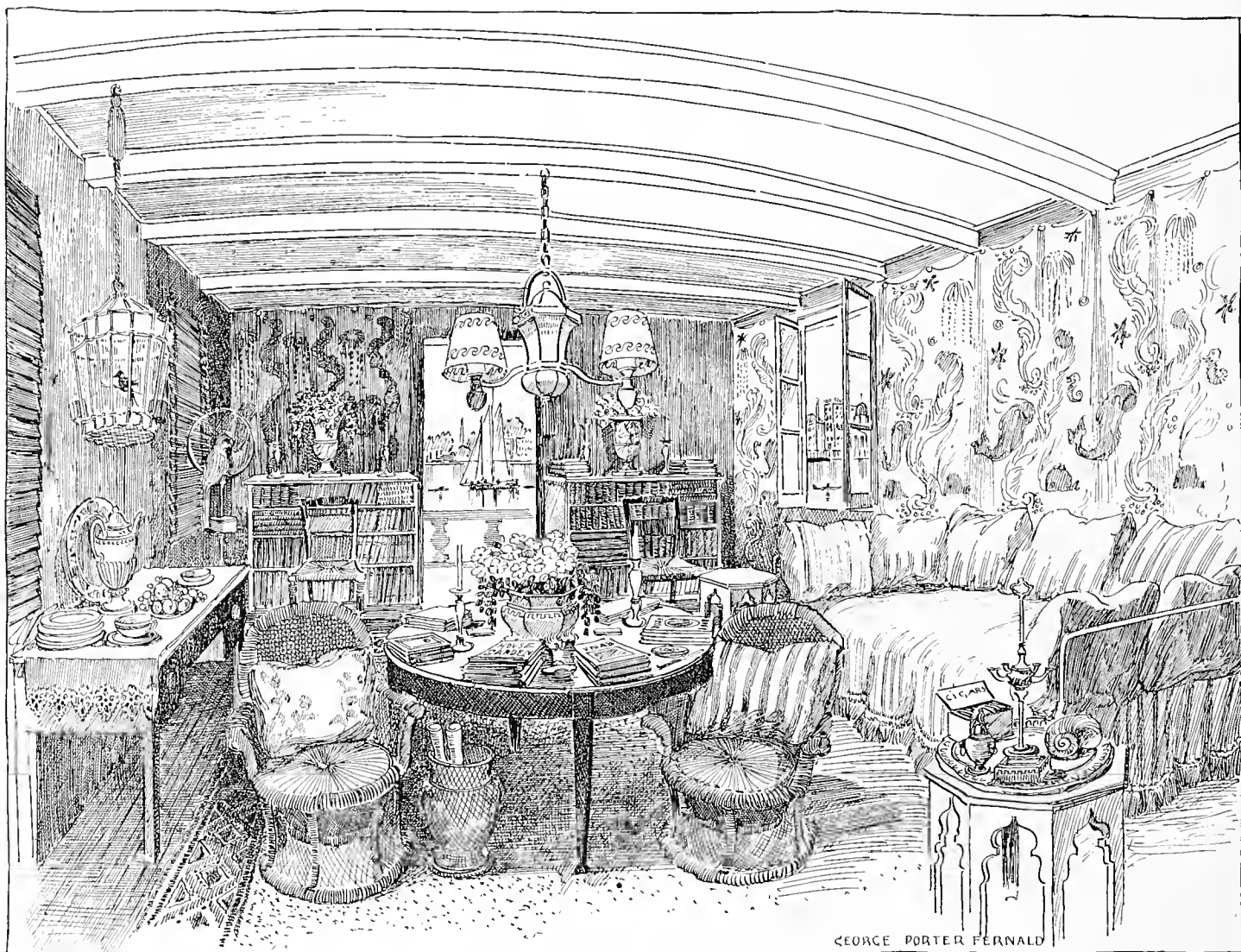
• PLAN OF HOUSE BOAT •

My House Boat "The Conch Shell"

choose to have a more open space than the saloon. This big room is painted white, with an old steamer lantern hanging in the center of the ceiling. A big Japanese cotton rug covers the center of the floor, and rubber mats are at the doors. The couch is a three-quarter iron bed covered with a pair of big crimson portières that conceals the entire frame of the bed and drop to the floor. This generous couch, loaded down with pil-

at the windows, the gibbering parrot and the canaries, give this room a most inviting effect.

I must not forget my Franklin stove, which is such a comfort on damp days or late in the fall, when with its heat the rooms can be made very comfortable. In the little hall a staircase leads to the roof garden, the delight of my whole arrangement. Here we have flower boxes forming a solid parapet of



THE SALOON OF "THE CONCH SHELL"

lows, gives a most luxurious, furnished effect to this long wall space.

There are bookcases at either side of the door in the bow, with generous room for a good library. A large mahogany table in the center for the monthly magazines and incidentals, with a half dozen rush-bottom chairs, a serving table with handy dishes and the table linen, the India cottons on the wall of brilliant hue, the little Venetian ornaments

green and brilliant colors enclosing the entire roof. Too much cannot be said of this delightful effect of color which the salt atmosphere seems to make more brilliant, and the moist air more luxuriant than you will find in some of our inland gardens. The gay color of the geraniums and nasturtiums blazing in the sunshine, with the pale green sea for a background, gives a charming effect, more easily imagined than described.

In the morning the awnings are rolled down over the gas pipe frame, the side curtains are drawn to protect us from the horizontal rays of the morning sun, where we have our coffee and morning siesta. This canvas-covered deck is painted green, the color of grass, with straw mats and wicker furniture, book tables and steamer chairs. A telescope is here to discern the names of the many craft that we have become acquainted with during the summer, and it is an indispensable furnishing for any houseboat. Two old brass ship lanterns highly polished hang from the ridge of the awning frame and give plenty of light for the evening hours as we sit in this dimly lighted deck watching the rows and rows of brilliant lights twinkling and surrounding us like a necklace of diamonds, quite like Venice in its effect. The interesting life of a harbor houseboat, where the big ships sail close to our windows

from far off Egypt, England and the Southern Seas, the mysterious movements in the black waters of the night and the early dawn over the bay, is quite like the life on the lagoons of the Italian city.

My houseboat is painted entirely white outside, with a gray sail awning striped with crimson; the hull underneath the sill is painted dark green. In the stern near the galley I keep my canoe and tender, with a tiny sail which I can use to skip about with when there is a spanking breeze and one feels more like sailing than rowing.

Before I secured my barge for this bungalow, I prepared my plans for a carpenter in order to get an estimate of the entire cost, and was greatly surprised at the price of \$1,500 which he gave me. After securing the hull of the gundelow which I have already described, I went ahead with the boat builder and carried out my entire scheme for \$600.

A SUGGESTION FOR UTILIZING BLACKWELL'S ISLAND, N. Y., AS A SITE FOR MUNICIPAL BUILDINGS

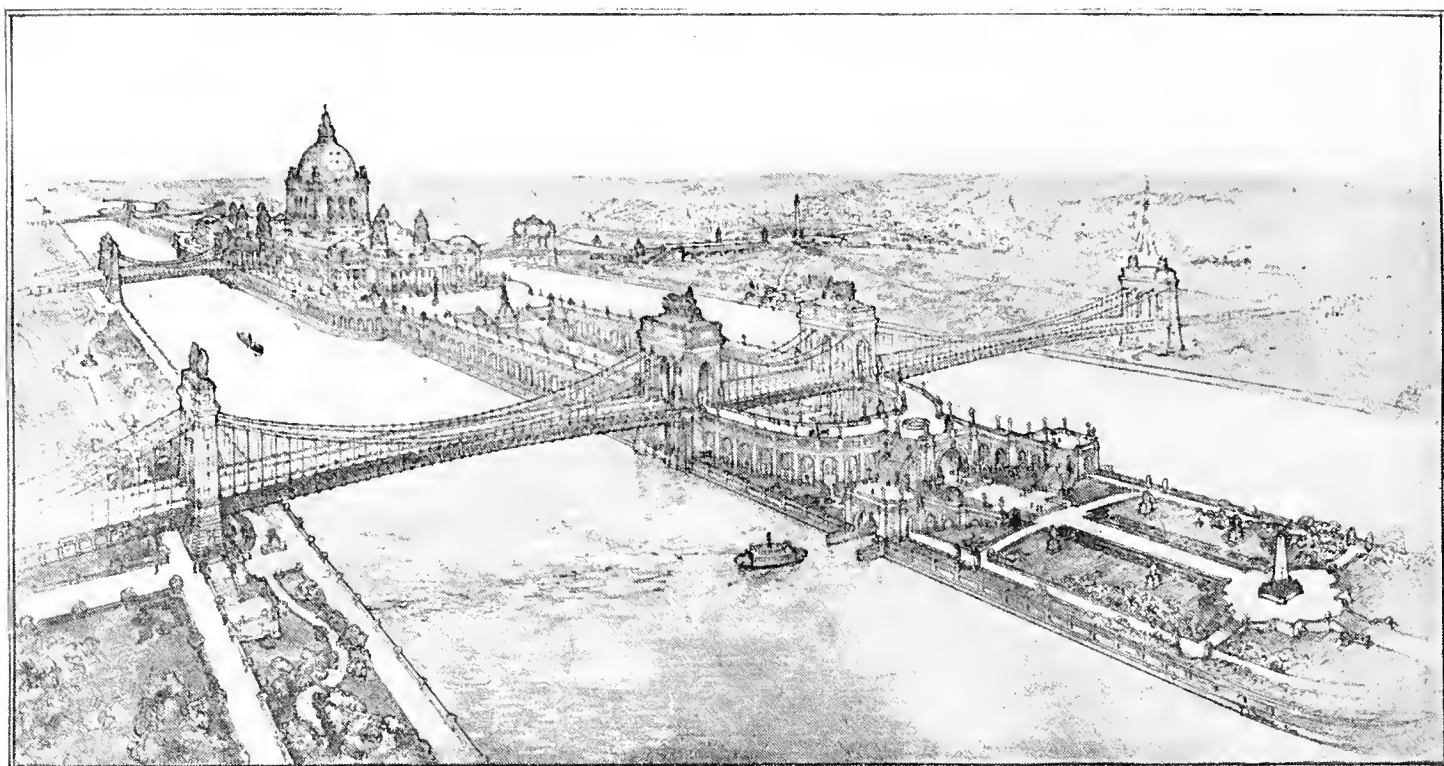
AN ARCHITECTURAL SCHEME BY T. J. GEORGE

AMONG the many propositions to be submitted to the City Plan Commission, recently appointed by Mayor McClellan of New York, will be one to make Blackwell's Island in the East River a site for a great municipal building. The author of the plan, T. J. George, admits frankly that to many persons the suggestion of erecting a City Hall at Seventieth Street will appear impracticable. The prevailing opinion among those who have given careful thought to the future housing of the offices of the municipal government has been that the proper location for public buildings must be in the vicinity of City Hall Park and the Brooklyn Bridge terminal. Mr. George boldly disregards preconceived notions. With undeniable reason he says that Blackwell's Island is much nearer the center of the commercial city today than the present City Hall was at the time of its construction. It is a curious fact, by the

way, that the City Hall, which was completed in 1812, was supposed to have been placed so far north as to be beyond the utmost probable limits of the settled sections of Manhattan Island.

In fixing upon what seems to him a logical site for municipal buildings Mr. George gives due weight to considerations of geography and population. The natural direction for the future growth of the city, he argues, is to the east of the East River. The construction of new bridges and tunnels is already having its effect. When the means of communication are multiplied and made easier, the eastern boroughs of the city will inevitably undergo more rapid change and expansion.

Mr. George finds ample justification for his audacious scheme in the undeveloped opportunities for municipal beauty afforded by the island and river fronts on either side. As



BLACKWELL'S ISLAND AS A MUNICIPAL FOCUS OF GREATER NEW YORK

Designed by T. J. George, Architect

part of his plan he contemplates the construction of three new bridges, two to cross Blackwell's Island above the one now building, and one below the island, parks stretching along the river fronts of Manhattan and Long Island City, a great viaduct encircling the island and connecting the bridges, and crowning all, opposite Seventieth Street, the municipal building, seven blocks long and surmounted in the center by a tower six hundred feet high. There is no denying that it is impossible to have a truly monumental building in or near City Hall Park. The effect of any building in that locality must certainly be marred, if not ruined, by the high and ugly office buildings of that section of the city. At Blackwell's Island, no such surroundings, Mr. George points out, could ever exist. The park on each side of the river would not only afford a magnificent view of the municipal building and bridges, but would insure the perpetual maintenance of an open area adequate to the dignity and grandeur of the scheme.

Necessarily Mr. George recognizes conditions as they exist. He submits his plan as an idealistic suggestion, while advancing very practical arguments in support of its adoption. As for the cost of execution, he has attempted no estimates. At least twenty years, he

thinks, would probably be required to carry out his idea, but that fact in itself would tend to lessen the burden of cost because of the distribution of expenditures over a comparatively long period.

It follows, of course, that, having in view a dominant group of buildings and monuments with related gardens and esplanades, Mr. George would make the proposed municipal building on Blackwell's Island the center of a series of avenues and parkways. His plan includes sweeping vistas, which should have the six hundred-foot tower of the proposed City Hall on the island as the culminating point in one direction, and the new public library in Bryant Park, and the Metropolitan Museum of Art at Eighty-second Street at the Manhattan end of two of them. Both of these buildings suffer greatly by their proximity to the street. By opening broad diagonal streets and parkways across the city from the Pennsylvania Railroad Station at Eighth Avenue and Thirty-third Street to Fifth Avenue and Fortieth Street; from the east side of the Grand Central Railroad Station along a line passing through the center of the high tower of the suggested municipal building on Blackwell's Island; from the center of Park Plaza at Fifth Avenue and Fifty-ninth Street, along an imaginary line to

the center of the great dome terminating on the proposed parkway at Sixty-sixth Street; from a proposed semi-circular plaza in front of the Metropolitan Museum of Art at Fifth Avenue and Eighty-second Street along a line drawn through the dome to join a suggested north and south parkway at the foot of Seventy-fifth Street; and from the upper end of Central Park at One Hundred and Tenth Street along a line through the dome; and with additional parkways running perpendicularly to the axis of Blackwell's Island, one occupying the space between Fortieth and Forty-second Streets, extending from the public library in Bryant Park to the East River; another starting from Fifth Avenue, from the Saint Gaudens statue of Sherman, occupying the space between Fifty-ninth and Sixtieth Streets and forming an approach to the bridge now building across Blackwell's Island to Long Island City from the foot of Sixtieth Street; a third, two blocks wide, starting from Central Park on the line of Seventy-second Street, which would cross to Long Island City on a bridge passing under

the dome; and a fourth, a block wide, running along Eighty-second Street from the front of the Metropolitan Museum of Art to a third bridge crossing the upper end of Blackwell's Island to Long Island City—by such a comprehensive arrangement vistas of the massive dome of the proposed municipal building would be secured from the Grand Central Station, the Park Plaza, Central Park at Seventy-second Street, the Metropolitan Museum and the north end of Central Park. The scheme would also give two vistas of the new façade of the Metropolitan Museum, which cannot now be seen to advantage from any quarter. Mr. George also proposes that the lines passing through these streets and the dome of the municipal building on Blackwell's Island should be made the axes of a similar street plan on the Long Island side.

It is an ambitious and daring project, perhaps beyond possibility of execution because of its very boldness and cost, but none the less it is based on the logic of physical conditions and soundness of esthetic principles.

L. R. E. P.

HINTS ON LANDSCAPE GARDENING

FROM THE PEN OF HUMPHRY REPTON, ESQ. (1752-1818)

The best advice one can give to a young gardener is—*know your Repton*.—JOHN D. SEDDING.

[HUMPHRY REPTON, the first person to assume professionally the title of "Landscape Gardener," was born at Bury St. Edmunds, Suffolk, May 2, 1752. From the grammar school of that town he was removed to that at Norwich where shortly, "My father," as he related, "thought proper to put the stopper in my vial of classic literature; having determined to make me a rich, rather than a learned man, perhaps wisely considering, that if Solomon himself had not been the richest, the world would scarcely give him credit for having been the wisest man." He was then sent to a school in Holland in order to acquire a knowledge of the Dutch language, deemed necessary in the mercantile career which was planned for him. But in this career he was doomed to failure, though not to utter discouragement, for the collapse of his business marked but the termination of activities to which he was by nature entirely unsuited. Retiring to Sustead, a sequestered spot in Norfolk, he spent five years of uninterrupted domestic happiness during which the improvement of his garden was his favorite occupation. "The beauties of Nature were his delight and the investigations of her wonders his amusement." A pursuit which also afforded him great pleasure was that of making drawings of the seats of every nobleman and gentleman

within his neighborhood. These he presented to the various owners of the estates or contributed to the "History of Norfolk," a large work then in preparation. The qualifications of polished youth, personal beauty, genial manners, a cheerful and humorous disposition and a nature alive to every form of external beauty admitted him to the society of cultivated and influential personages, some of whom were of great practical assistance; as for example, William Wyndham, who on receiving his appointment (1783) as Lord Lieutenant of Ireland made young Repton his confidential secretary. The stay in Ireland was, however, terminated in a few weeks by Wyndham's dissatisfaction with his own office, and Repton returned to England where he settled in the little house at Harestreet, Essex, which he occupied the remainder of his life. After much of his small remaining capital had been lost in a venture with Mr. Palmer in his mail-coach enterprise, Repton sought to turn to account his natural taste for improving the beauties of scenery; and impelled by financial necessity, he announced to friends his deliberate resolve to become a "Landscape Gardener."

With the death of "Capability" Brown in 1784 the rage for "improving" estates in England by the ruthless destruction of avenues and terraces not only subsided but

left the field open to a successor. Repton, who about four years later began a term of busy prosperity which lasted until his death in 1818, may thus be considered as occupying this position. Though undoubtedly influenced by the vagaries of Brown's School, he soon depended upon his own resources and invented for himself. Elegance and amenity were his chief objects and these he attained entirely by the use of plantations picturesquely disposed and

massed,—trees, shrubs and flowers freely mixed and left to grow or to be smothered out as befalls them in a natural forest. He made no use of architecture as his own material, for the geometric or formal garden which it involves was a thing quite apart from his school. On account of the general truths given in his writings concerning the treatment of estates *en grand* the following extracts are made.—Ed. H. and G.]

INTRODUCTION

TO improve the scenery of a country and to display its native beauties with advantage, is an ART which originated in England, and has therefore been called *English Gardening*; yet as this expression is not sufficiently appropriate, especially since gardening, in its more confined sense of horticulture, has been likewise brought to the greatest perfection in this country, I have adopted the term *Landscape Gardening*, as most proper, because the art can only be advanced and perfected by the united powers of the *landscape painter* and the *practical gardener*. The former must conceive a plan, which the latter may be able to execute; for though a painter may represent a beautiful landscape on his canvas, and even surpass Nature by the combination of her choicest materials, yet the luxuriant imagination of the *painter* must be subjected to the *gardener's* practical knowledge in planting, digging and moving earth; that the simplest and readiest means of accomplishing each design may be suggested; since it is not by vast labor, or great expense, that Nature is generally to be improved; on the contrary,

“Ce noble emploi demande un artiste qui pense,
Prodigue de génie, mais non pas de dépense.”

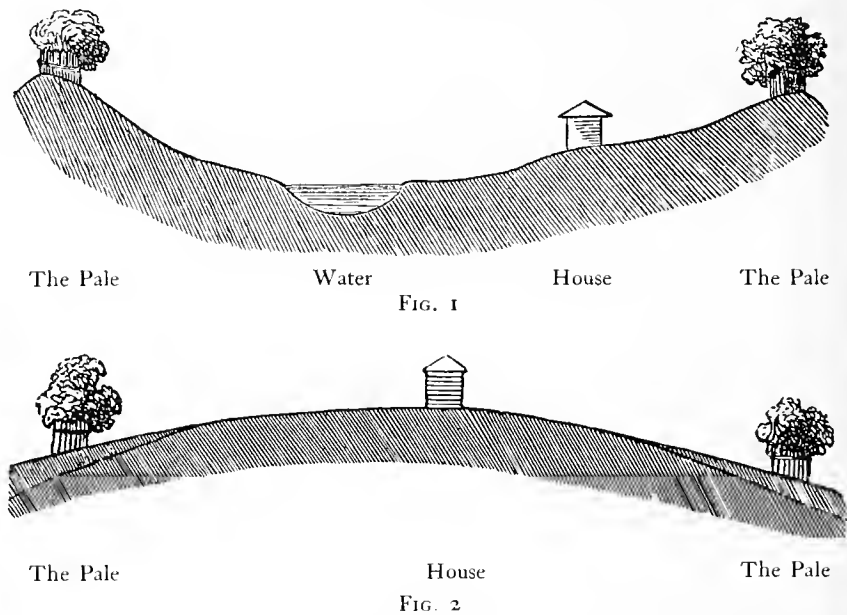
The following paraphrase of this passage is given by Mrs. Montolieu, in her translation:

“Insult not Nature with absurd expense,
Nor spoil her simple charms by vain pretence;
Weigh well the subject, be with caution bold,
Profuse of genius, not profuse of gold.”
(The Gardens. 2d. Ed. p. 5).

If the knowledge of painting be insufficient without that of gardening, on the other hand, the mere gardener, without some skill in painting, will seldom be able to *form a just idea of effects before they are carried into execution*. This faculty of foreknowing effects constitutes

the master, in every branch of the polite arts; and can only be the result of a correct eye, a ready conception, and a fertility of invention, to which the professor adds practical experience.

But of this art, painting and gardening are not the only foundations; the artist must possess a competent knowledge of *surveying*, *mechanics*, *hydraulics*, *agriculture*, *botany*, and the general principles of *architecture*. It can



hardly be expected that a man bred, and constantly living, in the kitchen garden, should possess all these requisites; yet because the immortal Brown¹ was originally a kitchen gardener, it is too common to find every man, who can handle a rake or spade, pretending to give his opinion on the most difficult points of improvement. It may perhaps be asked, from whence Mr. Brown derived his knowledge?—the answer is obvious: that, being at first patronized by a few persons of rank and acknowledged good taste, he acquired, by degrees, the faculty of prejudging effects; partly from repeated trials, and partly from the experience of those to whose conversation and intimacy his genius had introduced him:

¹ Lancelot, or “Capability” Brown, 1715–1783.

and although he could not design, himself, there exist many pictures of scenery, made under his instruction, which his imagination alone had painted.

Since the art of landscape gardening requires the combination of certain portions of knowledge in so many different arts, it is no wonder that the professors of each should respectively suggest what is most obvious to their own experience; and thus the painter, the kitchen gardener, the engineer, the land agent, and the architect, will frequently propose expedients different from those which the landscape gardener may think proper to adopt. The difficulties which I have occasionally experienced from these contending interests, induced me to make a complete digest of each subject proposed to my consideration, affixing the reasons on which my opinion was founded, and stating the comparative advantages to the *whole*, of adopting or rejecting certain *parts* of any plan. To make my designs intelligible, I found that a mere map was insufficient; as being no more capable of conveying an idea of the landscape, than the ground-plan of a house does of its elevation. To remedy this deficiency, I delivered my opinions in writing, that they might not be misconceived, or misrepresented, and I invented a peculiar kind of slides to my sketches.

CONCERNING DIFFERENT CHARACTERS AND SITUATIONS

All rational improvement of grounds is, necessarily, founded on a due attention to the CHARACTER and SITUATION of the place to be improved; the former teaches what is advisable, the latter, what is possible, to be done; while the extent of the premises has less influence than is generally imagined; as, however large or small it may be, one of the fundamental principles of landscape gardening is to disguise the real boundary.

In deciding on the character of any place, some attention must be given to its situation with respect to other places; to the natural shape of the ground on which the house is,

or may be, built: to the size and style of the house, and even to the rank of its possessor; together with the use which he intends to make of it, whether as a mansion or constant residence, a sporting seat or a villa; which particular objects require distinct and opposite treatment. To give some idea of the variety that abounds in the characters and situations of different places, it will be proper to insert a few specimens from different subjects. I shall begin this work, therefore, by



FIG. 3. A scene in the garden at Brandsbury, where a fence of pales is used, instead of a sunk fence, or ha-ha



FIG. 4. Garden scene at Brandsbury, with the sunk fence substituted for the pales

a remarkable instance of situation, only two miles distant from the capital.

Brandsbury is situated on a broad swelling hill, the ground gently falling from the house (which looks on rich distances) in almost every direction. Except a very narrow slip of plantation to the north, two large elms near the house, and a few in hedge rows at a distance, the spot is destitute of trees: the first object, therefore, must be to shelter the house by home shrubberies, as on land of

such value extensive plantations would be an unpardonable want of economy. No *general plan* of embellishment can, perhaps, be devised which is more eligible than that so often adopted by Mr. Brown, viz., to surround a paddock with a fence enclosing a shrubbery and gravel walk around the prem-



FIG. 5. Rivenhall Place, in its gloomy and sequestered state



FIG. 6. Rivenhall Place rendered picturesque and cheerful by the removal of the tall trees and bushes which encumber the house, as shown in Fig. 5; and by continuing the water along the valley, and altering the color of the house from a brick-red to a stone color

ises. This idea was happily executed by him at Mr. Drummond's delightful place near Stanmore; but as an attempt has been made to follow the same plan at Brandsbury, without considering the difference of the two situations, I shall beg leave to explain myself by the following remarks.

Where the natural shape of the ground is *concave*, as that at Stanmore (see Fig. 1), nothing can be more desirable than to enrich the horizon by plantations on the highest ground, and to flood the lowest by a lake or river. In such a situation the most pleasing scenes will be *within the pale*, looking on the opposite rising bank fringed with trees, or occasionally catching distant views over or beyond the fence.

On the contrary, if the natural shape be *convex* (see Fig. 2), any fence crossing the declivity must intercept those distant views which an eminence should command, and which at Brandsbury are so rich and varied that nothing can justify their total exclusion. A walk round a paddock in such a situation, enclosed by a lofty fence, would be a continual source of mortification, as every step would excite a wish either to peep through, or look over, the pale of confinement (see Fig. 3).

Where all the surrounding country presents the most beautiful pasture ground, instead of excluding the vast herds of cattle which enliven the scene, I recommend that only a sufficient quantity of land around the house be inclosed, to shelter and screen the barns, stables, kitchen garden, offices and other useful but unpleasing objects; and within this inclosure, though not containing more than ten or twelve acres, I propose to conduct walks through shrubberies, plantations, and small sequestered lawns, sometimes winding into rich internal scenery, and sometimes breaking out upon the most pleasing points for commanding distant prospects. At such places the pale may be sunk and concealed, while in others it will be so hid by plantation, that the twelve acres thus enclosed will appear considerably larger than the sixty acres originally intended to be surrounded by a park pale (see Fig. 4).

The present character of Rivenhall Place is evidently gloomy and sequestered, with the appearance of being low and damp (see Fig. 5). The interference of art, in former days, has, indeed, rendered the improvement and restoration of its natural beauties a work of some labor; yet, by availing ourselves of those natural beauties, and displacing some of the encumbrances of art, the character of the place may be made picturesque and cheerful, and the situation, which is not really damp, may be so managed as to lose that appearance. The first object is to remove the stables, and all the trees and

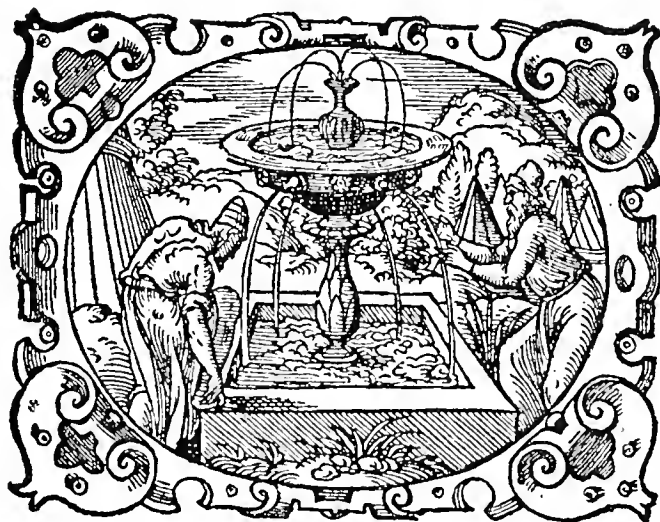
bushes in the low meadow, which may then with ease be converted into a pleasing piece of water, in front of the house.

The effect of this alteration is shown by our figures 5 and 6. In its present state two tall elms are the first objects that attract our notice (see Fig. 5). From the tops of these trees the eye measures downwards to the house, that is very indistinctly seen amidst the confusion of bushes and buildings with which it is encumbered; and the present water appearing above the house, we necessarily conclude that the house stands low. But instead of this confusion, let water be the leading object (see Fig. 6) and the eye will naturally measure upwards to the house, and we shall then pronounce that it no longer appears in a low situation.

However delightful a romantic or mountainous country may appear to a traveler, the more solid advantages of a flat one to live in are universally allowed; and in such a country, if the gentle swell of the ground occasionally presents the eye with hanging woods, dipping their foliage in an expanse of silvery lake, or softly gliding river, we no longer ask for the abrupt precipice or foaming cataract.

Livermere Park possesses ample lawns, rich woods and an excellent supply of good colored water. Its greatest defect is a want of clothing near the house and around that part of the water where the banks are flat;

yet, in other parts, the wood and water are most beautifully connected with each other. Where the ground naturally presents very little inequality of surface, a great appearance of extent is rather disgusting than pleasing, and little advantage is gained by attempts to let in distant objects; yet there is such infinite beauty to be produced by judicious management of the home scenery as may well compensate the want of prospect. There is always great cheerfulness in a view on a flat lawn, well stocked with cattle, if it be properly bounded by a wood at a distance, neither too far off to lessen its importance nor too near to act as a confinement to the scene; and which contributes also to break those straight lines which are the only cause of disgust in a flat situation. Uneven ground may be more striking as a picture, and more interesting to a stranger's eye; it may be more bold, or magnificent, or romantic, but the *character of cheerfulness* is peculiar to the plain. Whether this effect be produced by the apparent ease of communication, or by the larger proportion of sky which enters into the landscape, or by the different manner in which cattle form themselves into groups on a plain, or on a sloping bank, I confess I am at a loss to decide. All three causes may, perhaps, contribute to produce that degree of cheerfulness which every one must have observed in the scenery of Milton Park.





Entered at Stationers' Hall

THE NEW ENTRANCE PORCH TO WELBECK ABBEY

Designed by Ernest George & Yeates, Architects

WELBECK ABBEY¹

ADDITIONS AND ALTERATIONS THERETO, EXECUTED FOR THE DUKE OF PORTLAND

BY ERNEST GEORGE & YEATES, ARCHITECTS

WE are able to give several views of the work of reconstruction that has just been carried out at Welbeck Abbey for the Duke of Portland by Messrs. Ernest George & Yeates, architects. The Abbey is an L-shaped house; the "Oxford wing," about two hundred and thirty feet in length, having been added to the main building by the Countess of Oxford in 1743. It was in this wing that the recent fire took place, the consequent effects of water, more than of fire, necessitating the "gutting" of the block by the architects. A narrow passage had previously run the length of this wing between rooms looking north and south. In rescheming the plan the rooms have now been made all to the south with access from a wide, well-lighted corridor. The grand staircase has been formed in this wing, with oak columns and pilasters and solid moulded oak steps. While generally preserving the outside walls, additional space has been gained by two bold projections with pediments on the south front. At the southeast end of this wing are the Duchess's boudoir and bedroom with doorways and tall chimneys of carved Istrian stone and woodwork of Italian

walnut. The ceiling is also of walnut coffered, and with color and gesso enrichment. At the west end of this wing are the state rooms for royal visitors. The main part of the house has in its basement vestiges of the original abbey—the servants' hall having octagonal shafts and Gothic vaulting. Above this the rooms have been built with very little system or plan, and the object of the recent changes has been to give convenient and dignified approach to the various parts. At the northeast end of the house a new dining-room has been made within the existing walls by knocking away some ill-lighted bedrooms and gaining the additional height.

Here the oak paneling is carried seventeen feet high beneath a wagon ceiling, a minstrels' gallery occupying one end. This room has been especially schemed for receiving the fine Vandykes belonging to the house. The "Gothic hall" has been so called from its fan and pendant ceiling of the Horace Walpole period. Its stone-colored walls have now been paneled with good English oak, and the length has been increased by throwing in an ante-hall at one end with a triple arcade. A dais occupies the other end of the hall.



THE ENTRANCE DOORS

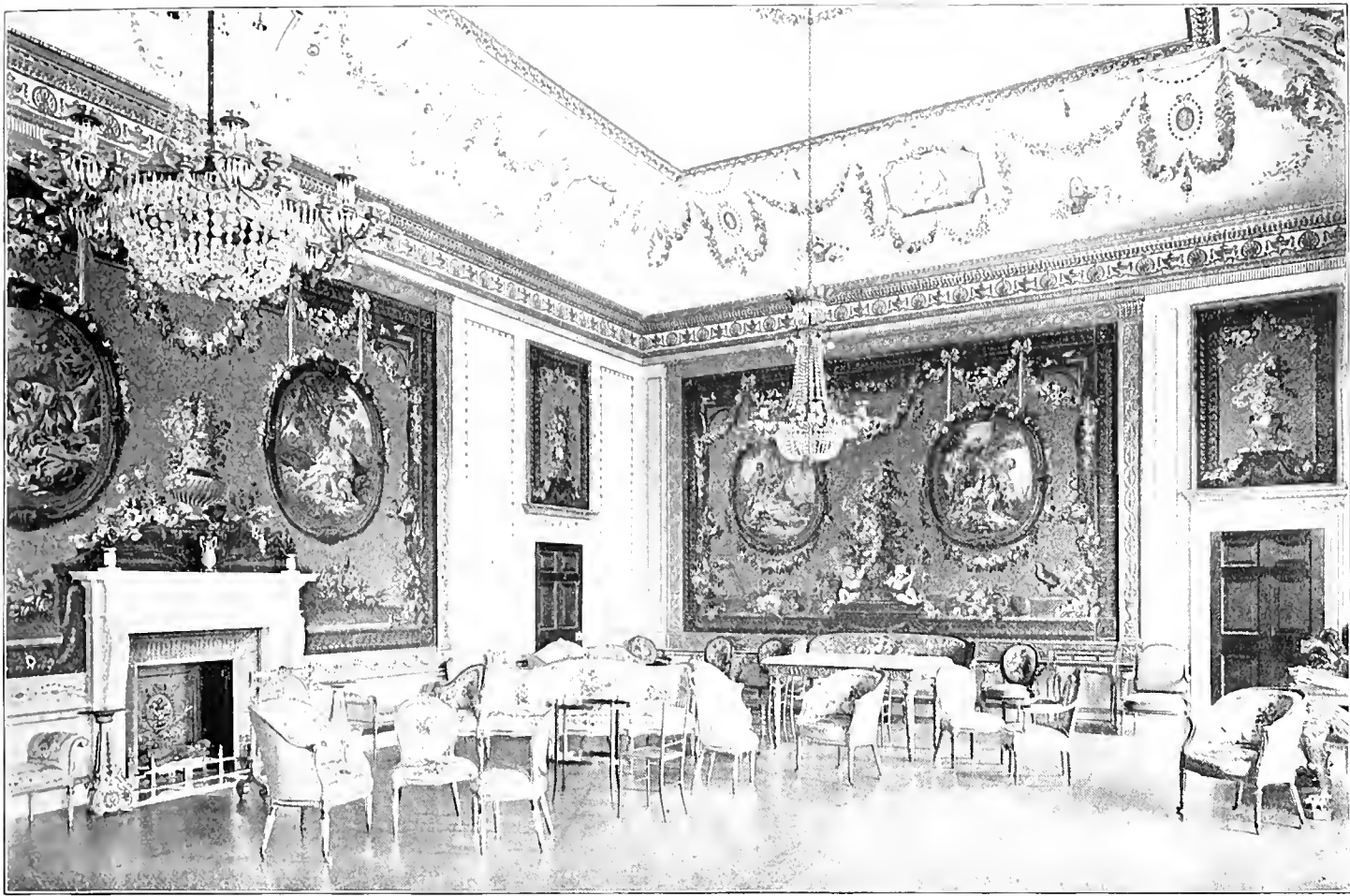
*The outer doors are of bronze, the grill above of wrought iron
The inner gates are of brass*

¹ Entered at Stationers' Hall



THE NEW DINING-ROOM WITH MINSTRELS' GALLERY

Entered at Stationers' Hall

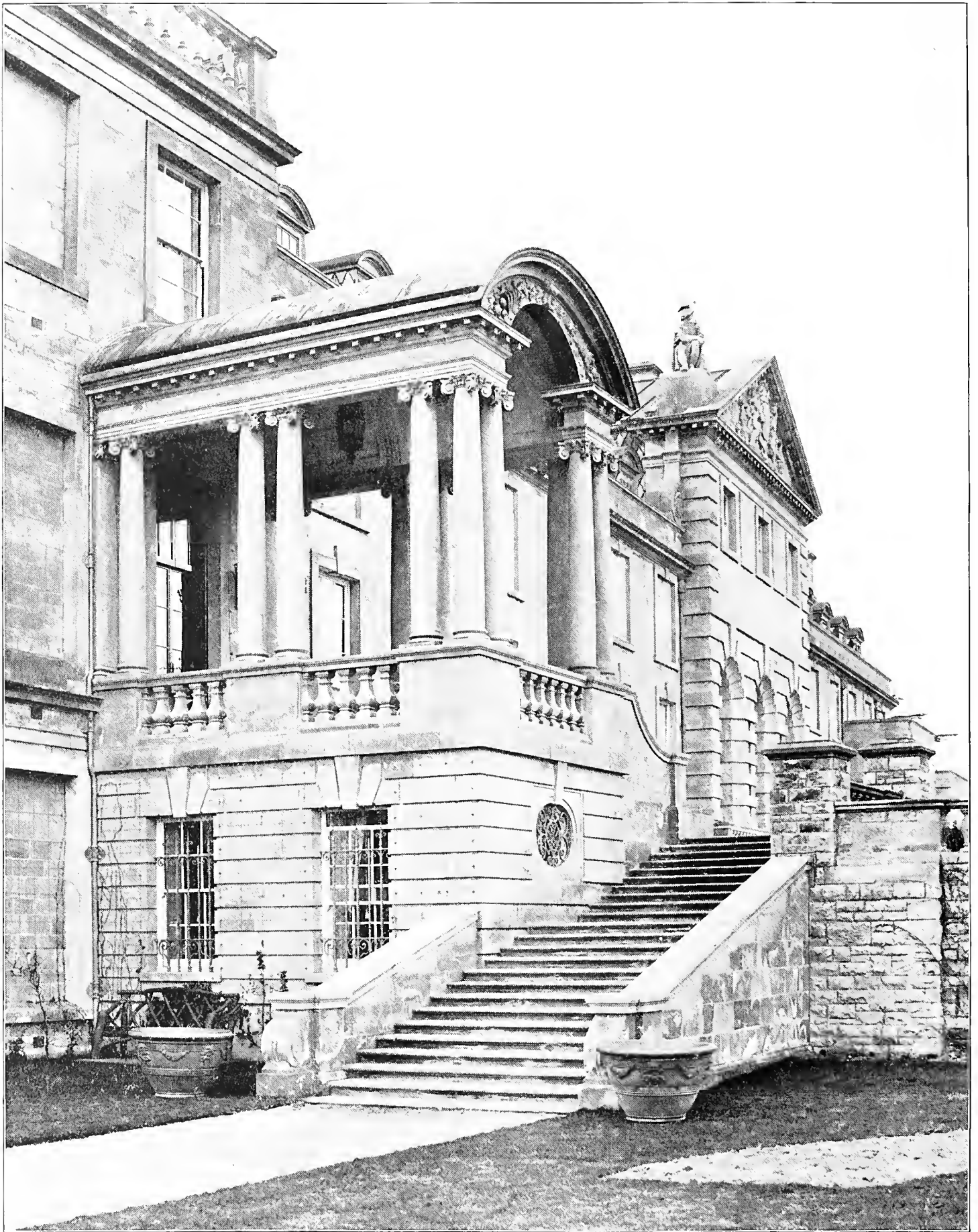


THE DRAWING-ROOM AT WELBECK ABBEY



ONE OF THE STATE ROOMS FOR ROYAL VISITORS

Entered at Stationers' Hall



Entered at Stationers' Hall

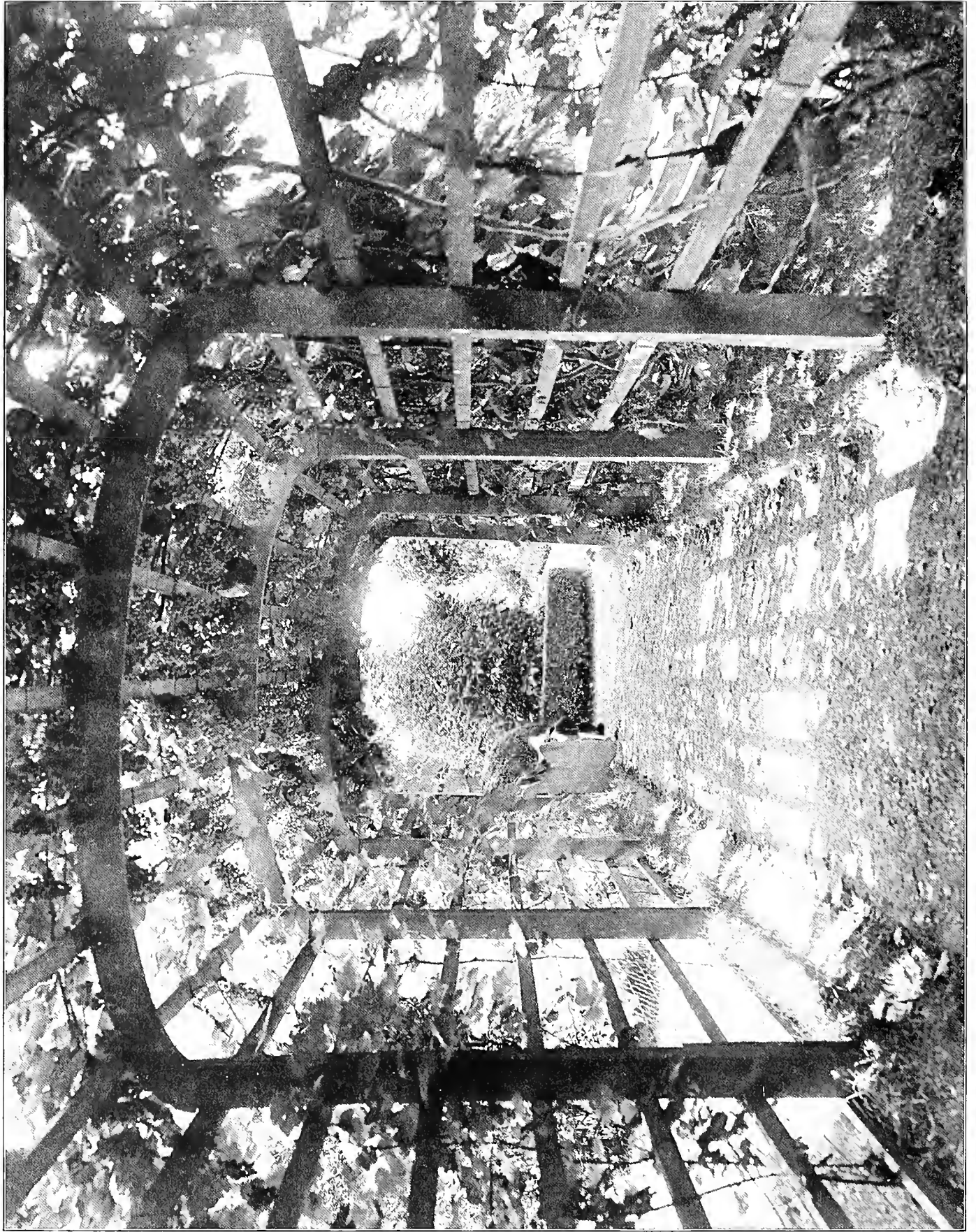
THE LOGGIA AND TERRACE STEPS AT WELBECK ABBEY

The east front, like the other elevations of the abbey, has its long line of large sash windows, but above these, at a comparatively recent date, a series of pointed gables of unequal size had been built, making an incongruous whole. While reforming the upper storey and constructing a new roof (copper covered as before) the architects have substituted a bold cornice and parapet for the gables; at the same time accentuating the three central windows of this front with rusticated arches and with a bold pediment, which forms a center to the formal garden. The arms and badges of the Duke occupy this pediment, which has also sculptured groups at its corners. Mr. Albert Hodge has been the sculptor for the various carvings

and statues which are in well-studied relation to their respective heights and positions. One of the views shows this pediment beyond the loggia or colonnaded porch, which makes an approach to the terrace. Another of the illustrations shows the new porch and west pediment; the bronze doors will also be seen, and one of the three fine bronze grilles, which are the work of Mr. Starkie Gardner. The half-tone reproduction cannot do justice to the Louis XVI. tapestries by Nelson, from the pencil of Boucher. The great drawing-room which lately held these, together with various pictures, has now been white paneled and spaced out for these tapestries only, the cove of the ceiling being painted with forms taken from the tapestry of similar, but paler tint.



The Temple of Flora and Château d'Eau in the Public Gardens at Cologne



THE ARBORED ENTRANCE TO THE GARDEN

THE GARDEN OF "AYSGARTH"

AT ABINGTON, NEAR PHILADELPHIA

THERE is a glimpse of the house from the turnpike, the Old York Road, which curves before the gate of "Aysgarth" and ascends to the village of Abington. Many years of growth have spread the branches of trees over the lawn, and the hospitable veranda is retired by their deep and inviting shade. Vine-clad arbors give hint of the garden beyond, and fine old shrubs are silent evidence of a serene past, undisturbed by crowded trolley cars, hastening along the road to a suburban pleasure park, —latter-day intruders upon a scene which until five years ago was one of more complete rural peace than could easily be found at twelve miles distance from a large city.

In such retirement Aysgarth has grown and mellowed, but in still more complete isolation did its life begin. Twenty-five years ago the Huntingdon Valley, which is near by, was not yet visited by the railroad whose whistle shrieks drown the notes of birds and the humming of bees in the garden. Abington was then an agricultural hamlet, and its church tower, rising over the verdure of homely dooryards, made a picture likely to be happily remembered when viewed from across the valley. Even long before this the good villagers may have looked with the

pride of possession upon Aysgarth house, as they passed its gates on Sunday mornings, for the Rev. Richard Treat, their second pastor, had bequeathed it to his flock at his death in 1778. The acres of Aysgarth were the glebe-land of the church and were held as early as 1713 by the Rev. Malachi Jones, the first pastor. Later, one of his successors, a Dr. Steele, held school in the house. Sixty acres were then set aside for the parsonage, but a cash salary being preferred to the use of even so rich a land caused the whole tract to be sold in 1855. Then the parson betook himself to a little cottage closer to his church, and Aysgarth passed into alien hands.

In 1868 it was purchased by the late John Lambert, who moved thither from "Wood-

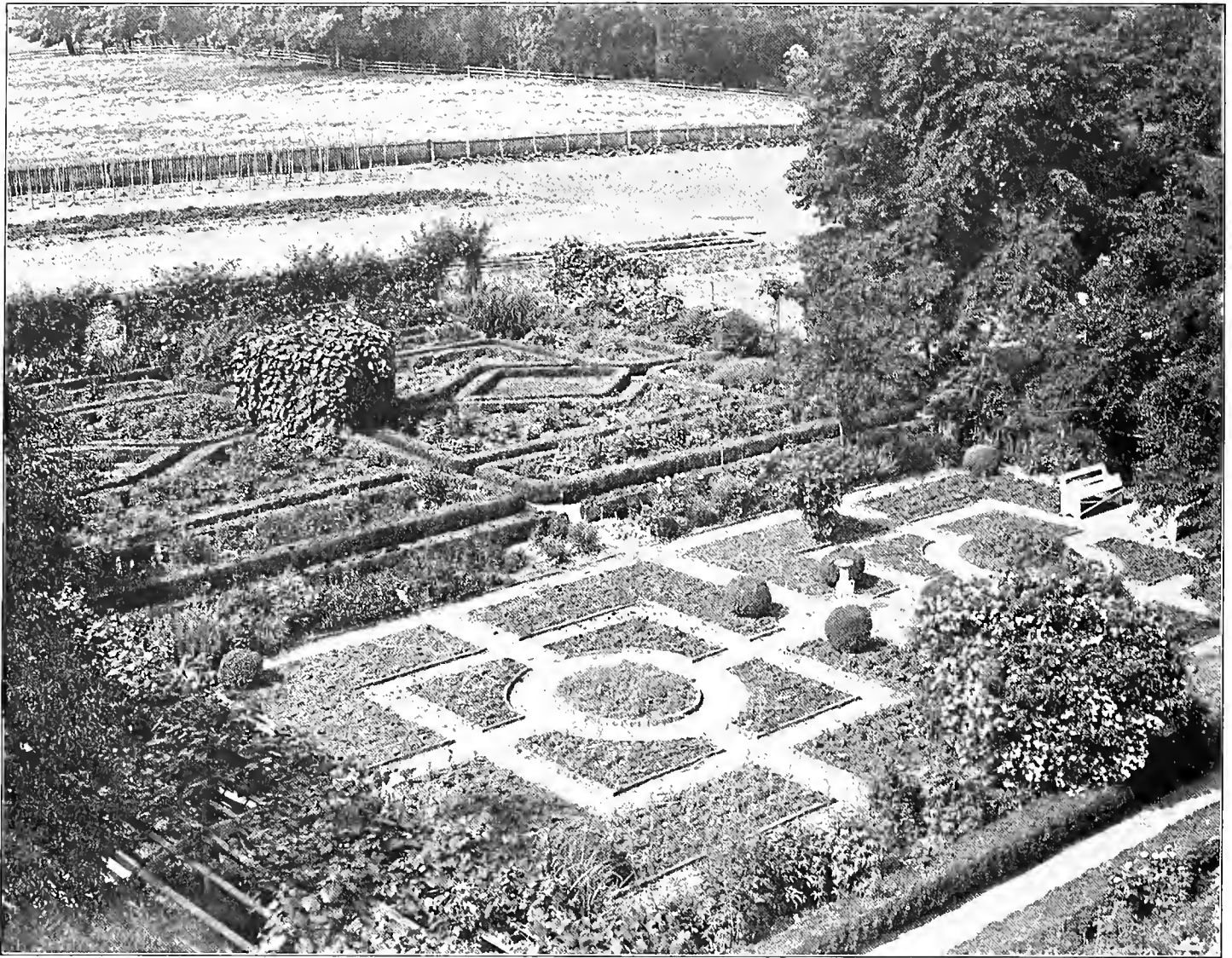
stock," a fine estate developed under his own hand, only to be claimed by the outreaching city. The flowers and shrubs that could stand transplanting were moved to Aysgarth and there continued to thrive under but little change of condition.

These were the days when country homes were more than incidents in their owners' lives, when a gentleman's country-seat was the chief item in the list of his real possessions. Culture and refinement moulded these domains of rural civility and estab-



THE HOUSE FROM THE BOX GARDEN

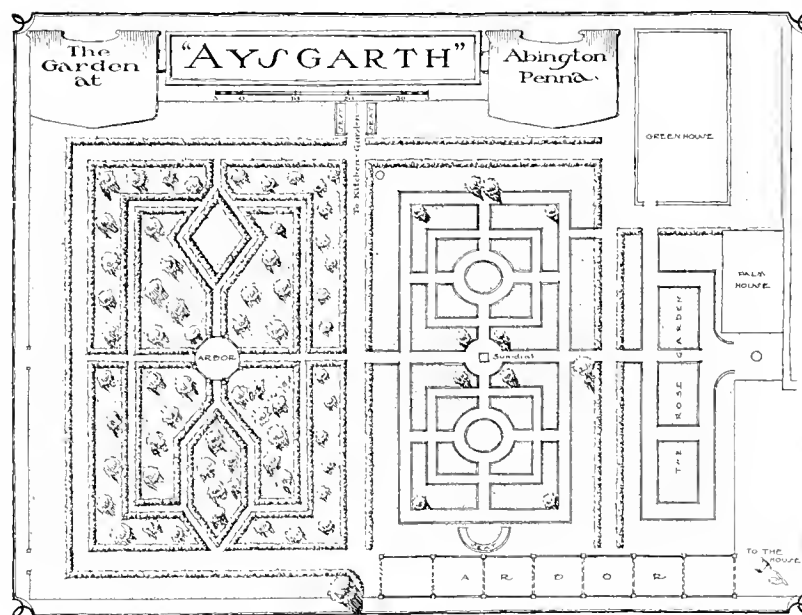
The Garden of "Aysgarth"



A BIRD'S-EYE VIEW OF THE GARDEN AT "AYS GARTH"
Taken from the roof of the House

lished in America some of the character and traditions of the English manor. Social intercourse played upon the beautiful stage of house and garden indissolubly joined by the smooth workings of harmonious domestic life. Exchange of favorite plants were the tokens of neighborly communication. The arrival of a new treasure for the garden marked the return home from a journey. Life's material side was given to

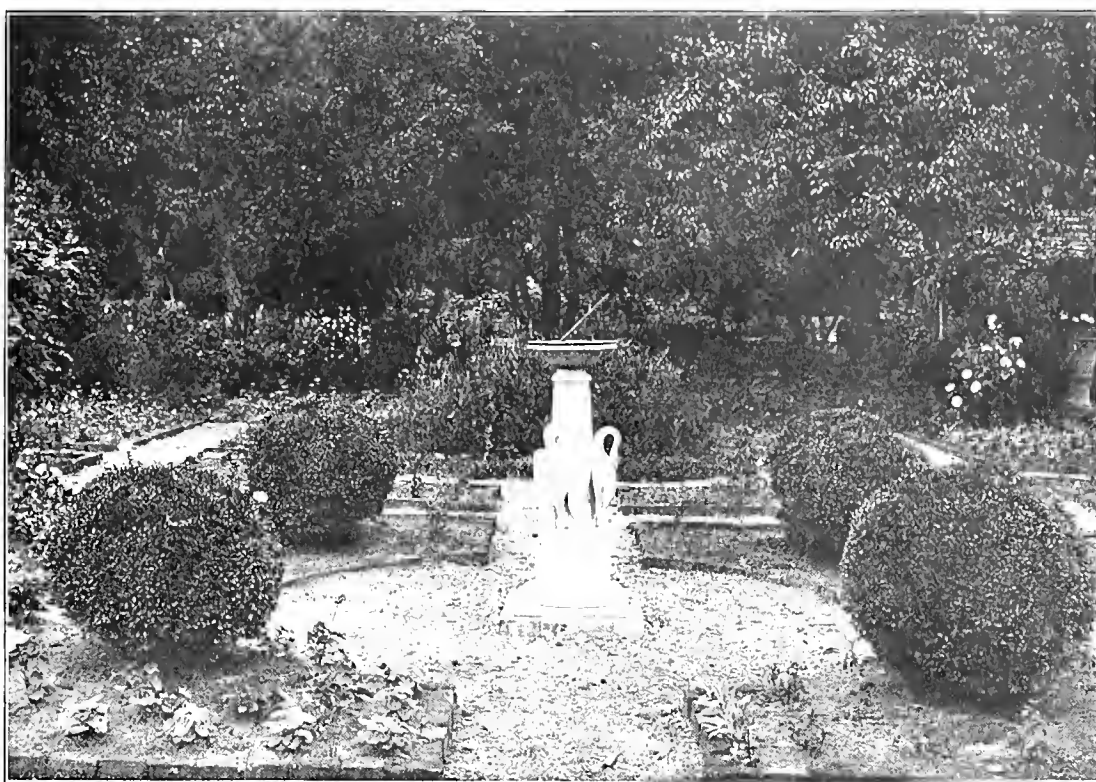
determining the best vegetables and raising the most delicately flavored fruits; and this lore was passed on from one connoisseur to another. Master and mistress knew just enough and no more of garden technics and the science of husbandry to permit Taste to hold sway and to turn the growths of tree and shrub and the simple undertakings of architecture into channels bearing toward a sweet and dignified maturity.



THE PLAN OF THE GARDEN

Such were the conditions which have borne fruit at Aysgarth as we view it today, where the most careless eye must surely see what it means for a place to have been continuously under intelligent management for nearly forty years.

The house early had a garden for companion, but it was of less extent than we find it to-day. It comprised the half nearest the house, or that tra-



THE SUN-DIAL BEFORE THE PEAR TREES



THE VINE-CLAD HOTHOUSES

versed by the arbor, and also included the huge box bush at the end of the arbor's vista. (See the plan opposite.) The box garden, which doubled the area of the original garden, was added by Mr. Lambert a year after he bought the place, and the old garden was redesigned by his son in 1898.

Upon entering the garden enclosure through the arbor the latter portion is the first to come into view. First is the rose garden, consisting of three rectangular parterres and a surrounding border; then comes the old formal garden rearranged. The illustration opposite shows it at an early stage of growth. The parterres are in rather small units and are edged with bricks set upon their ends. The planting in these small beds is correspondingly small in scale, and this year the visitor may see therein coxcombs, coleus, petunias, geraniums, heliotrope, verbenas, marigolds, pinks, begonias, poppies and many other

The Garden of "Aysgarth"



THE CURVED SEAT BESIDE THE ARBOR

old-fashioned flowers. A low hedge of box encloses the space, and several pear-trees, having grown at random in the farther corner, give a pleasant relief from the sun which plays unhindered over the remainder of the garden.

The furniture consists of wooden benches which have been painted white as the most effective means of contrast with the verdure, and giving a key to the color of the flowers. These seats—the handicraft of a local carpenter—are more comfortable than stone and irresistibly tempt the visitor to become a lounge. They can be readily moved when falling leaves are to be swept from under them, or when naked trees mark the time they are to be put into winter quarters in the barn.

Ornamenting by means of sculptural marbles or other architectural features has been done conservatively, but in the best of taste. Indeed the chief materials of this sort are the terra-cotta flower boxes Mr. Lambert brought home from Naples. They are of two shapes, one of which we illustrate in connection with its companion pedestal or set upon an old column capital, rescued by a neighbor from a city building, being razed, and presented to "Aysgarth."

On emerging from the distant end of the arbor the box garden may be surveyed. Its



A CORNER OF THE GARDEN
Showing one of the pots brought from Naples



SEATS AT THE END OF A PARTERRE

plan is that of a rectangle containing a smaller one within it and both traversed by



A GARDEN RECESS

Containing an old column capital, the gift of a neighbor

two single cross paths. Two diamond-shaped beds have also been introduced into the design and with considerable freedom of purpose. The extremely narrow paths have become in thirty-five years almost closed by the hedges of ever-widening box, vainly urged to compactness by frequent clipping. In the center of the space is a mass of Dutchman's pipe, the vine upheld by a rustic arbor now concealed by the picturesque round leaves, flat as pancakes. A single trellis, heavily wreathed with crimson ramblers, divides the garden from the open field where many vegetables are planted—ruder fry which are not permitted the companionship of flowers. Another trellis, covered with grapevine, encloses the formal garden at the rear and separates it from a beautiful secluded space, given over in part to kitchen gardening and to fruit-raising. Here are the cold frames and the ice-house, the "shop" and those inanimate habitués of the garden, the spades and barrows, rakes and hoes, which in their hours of inaction find their way to the rear of the green-house and hold converse with the rain-water barrel behind the scenes of a more graceful show.

A HUNTING LODGE

AT AIKEN, S. C.

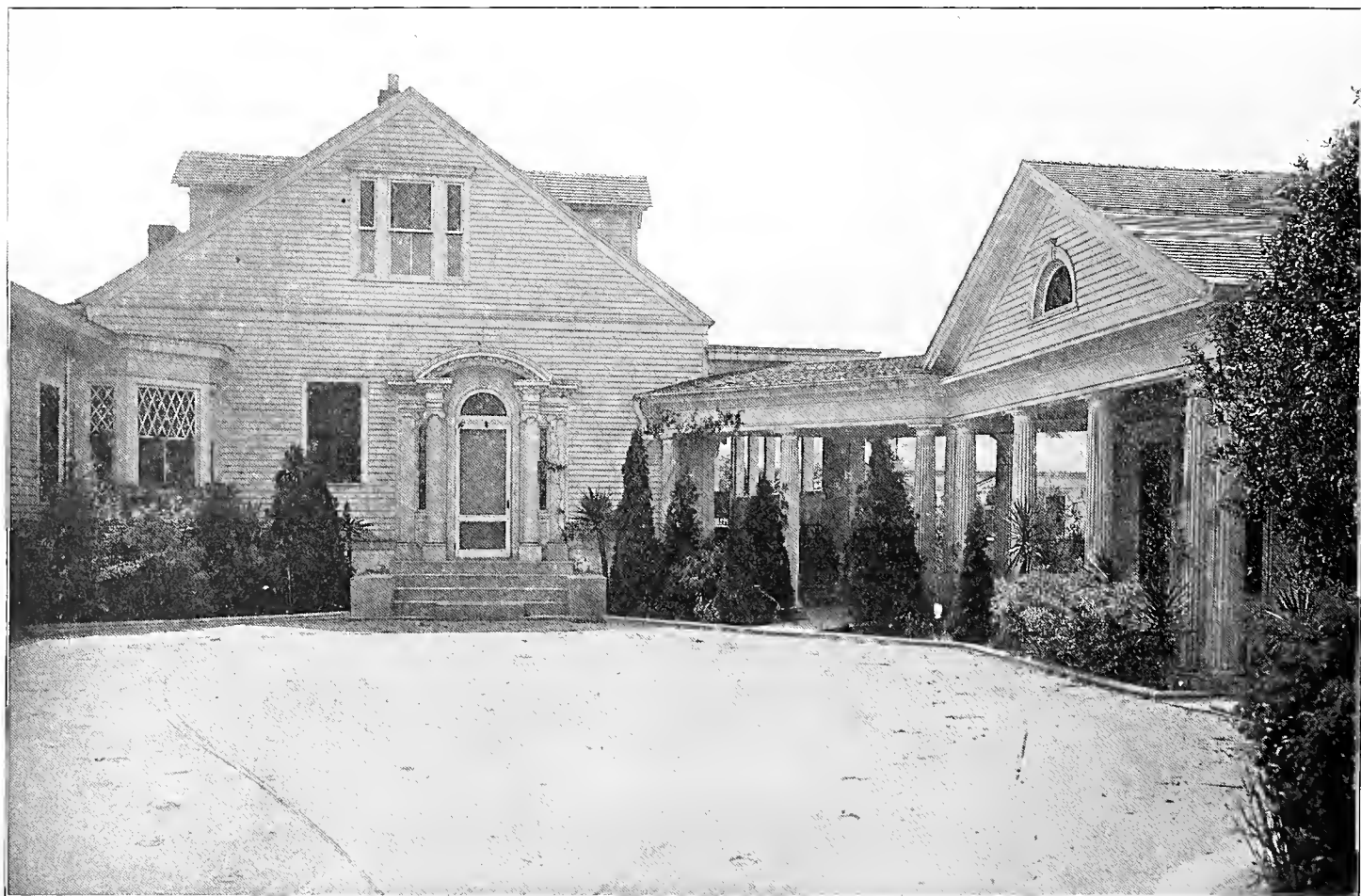
RECONSTRUCTED AND ENLARGED BY CARRÈRE & HASTINGS, ARCHITECTS

FOR THE LATE WILLIAM C. WHITNEY

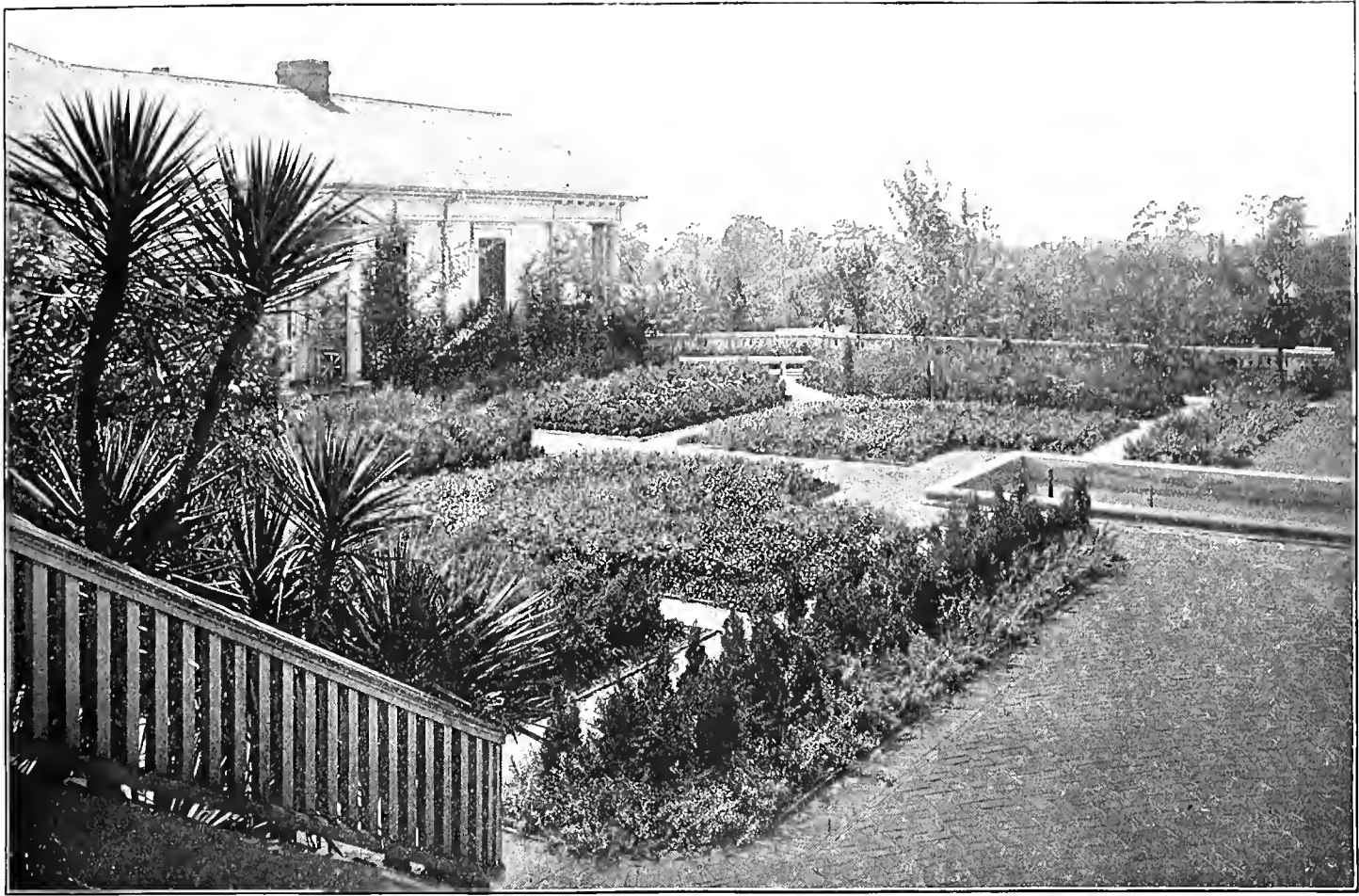
AT a time when the beauty of old dwellings is so often dwelt upon, the credit given modern ones is all too scant. If the artistic merit of any new work placed beside the old is infrequent, then when success it attained it cannot be overpraised. The house to which these additions have been made was old, and it was also so mediocre as to arouse little enthusiasm in the mind of any designer called upon to extend and develop it. Yet the superiority of the new is undeniable and the additions may readily stand upon their own merits as an interesting architectural performance. Under such conditions restraint is necessarily the keynote of design. Attempts to change the old house were confined to interior alterations, to new columns

and entablature for the veranda and to a rich doorway placed at the carriage entrance. This feature, it may be observed, displays considerable freedom of design and bears upon examination much exquisite architectural detail.

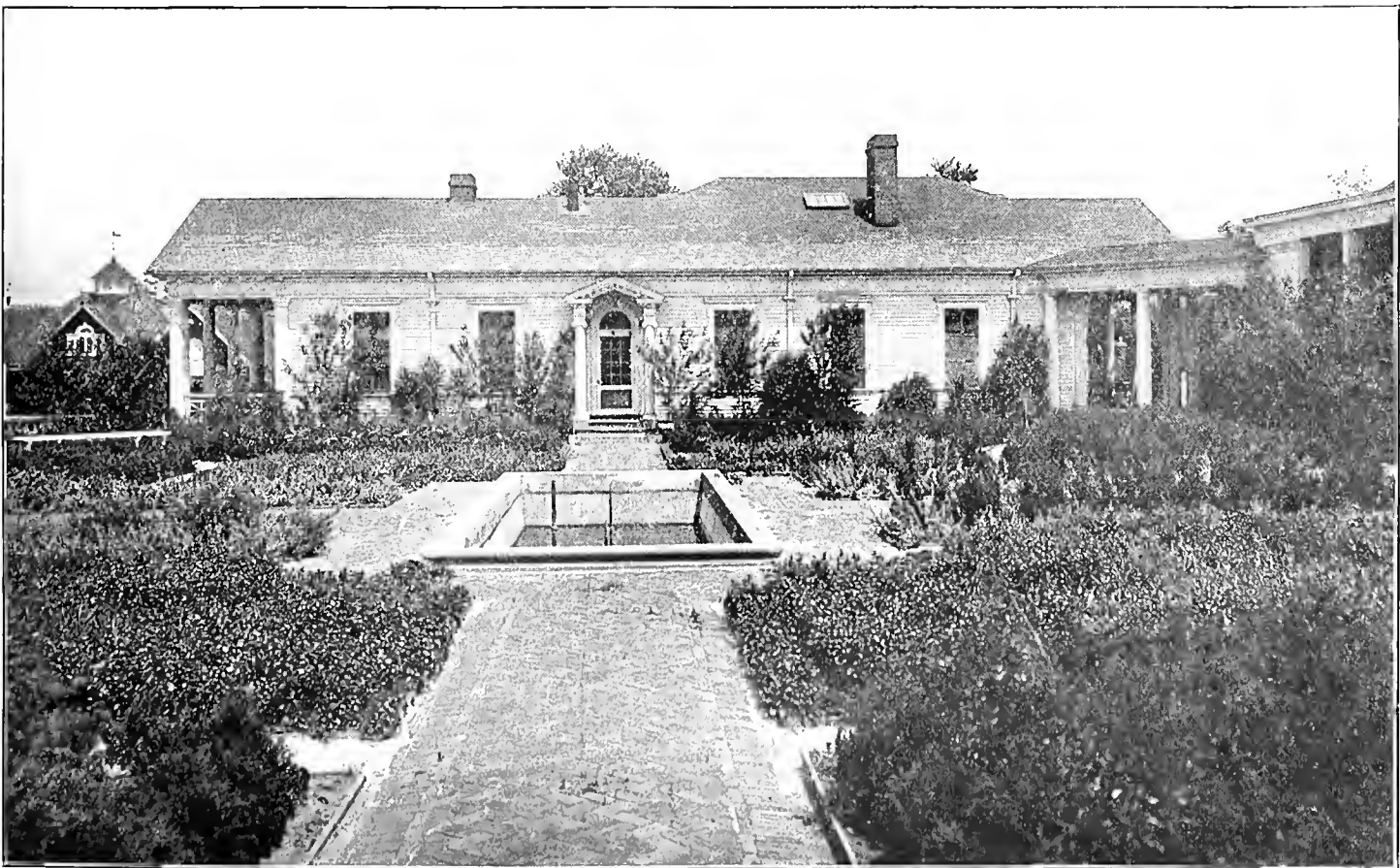
From either corner of the house extend colonnades giving access to the new one-storey wings, two in number, and containing living and guest rooms. These wings are so placed at each end of the old house, and at right angles with it, as to entirely enclose the garden. This is entirely new and is laid out in rather broad parterres and is crossed by two wide paved paths, meeting at a cemented tank in the center. The minor paths are of gravel, which contrasts piquantly



THE FORECOURT AND THE CARRIAGE ENTRANCE



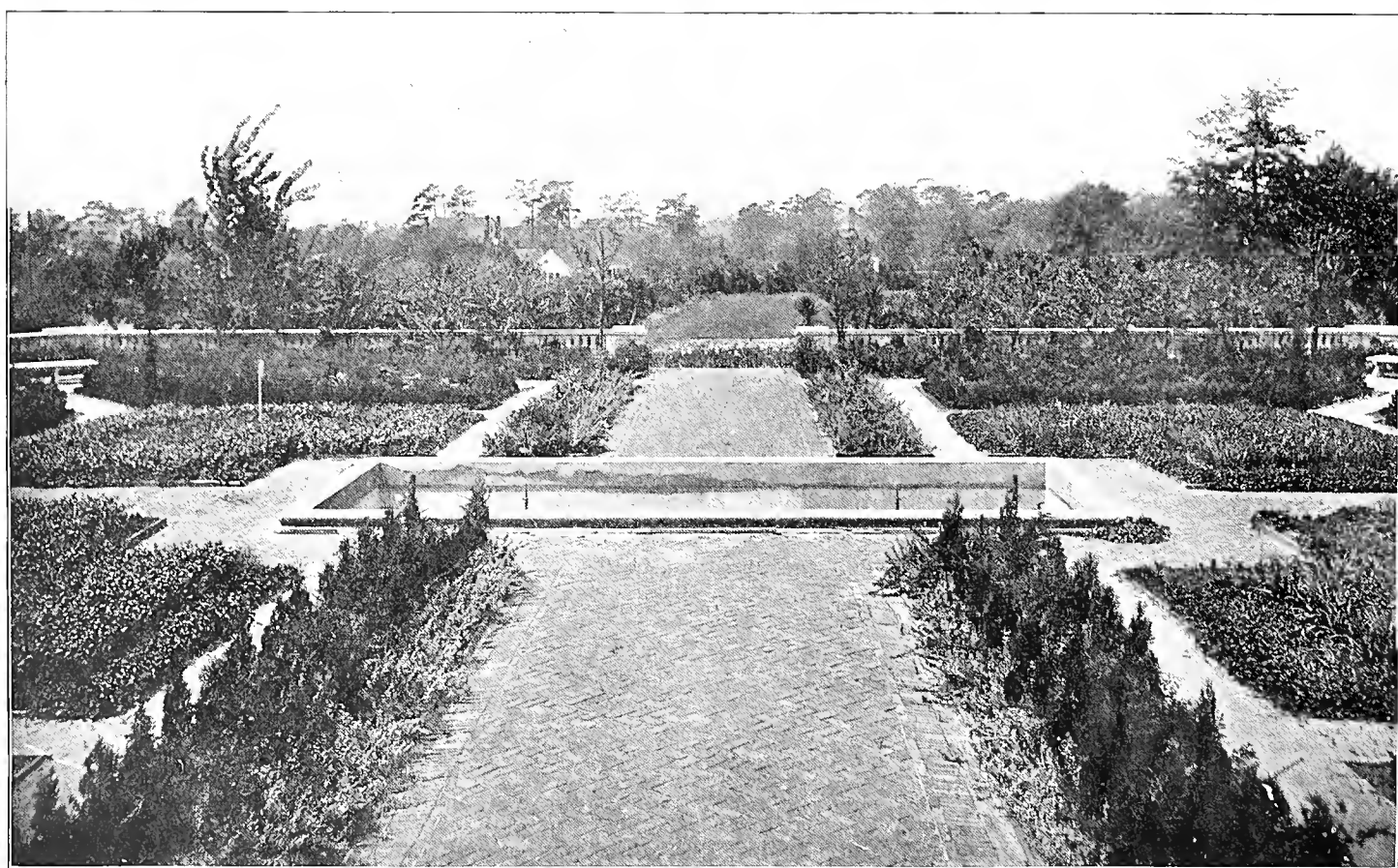
A VIEW FROM THE PORCH OF THE OLD HOUSE



ONE OF THE NEW WINGS



A VIEW FROM THE CENTER OF THE GARDEN
Showing the colonnade connecting the old building with the new



THE MAIN AXIS OF THE GARDEN

with the arbor-vitæ, planted freely in those beds which form a structural part of the design thus preserving the architectural spirit of the garden throughout the year. Spanish bayonets and other southern shrubs carry the mass of garden foliage up against the veranda, while in the distance a background for the garden is being obtained by means of young trees—gingkos, cedars and others—which have been planted outside the terra-cotta balustrade. This wild space can be surveyed from the outer walk of the garden and also from the porticoes at the ends of the new wings.

The spirit of a southern latitude is present in the entire scheme, and the free extension

of the buildings over a considerable area gives the openness and consequent circulation of air so necessary in the warm and genial climate of Aiken. In such a locality the Colonial type of country dwelling has long seemed so especially appropriate that it would probably have been selected for these additions even had not the original building pointed the way in that direction.

The property was thus developed by the late William C. Whitney, whose purpose was to have a kind of bungalow or hunting lodge for the resort of himself and friends when outdoor life should become disagreeable in the North.

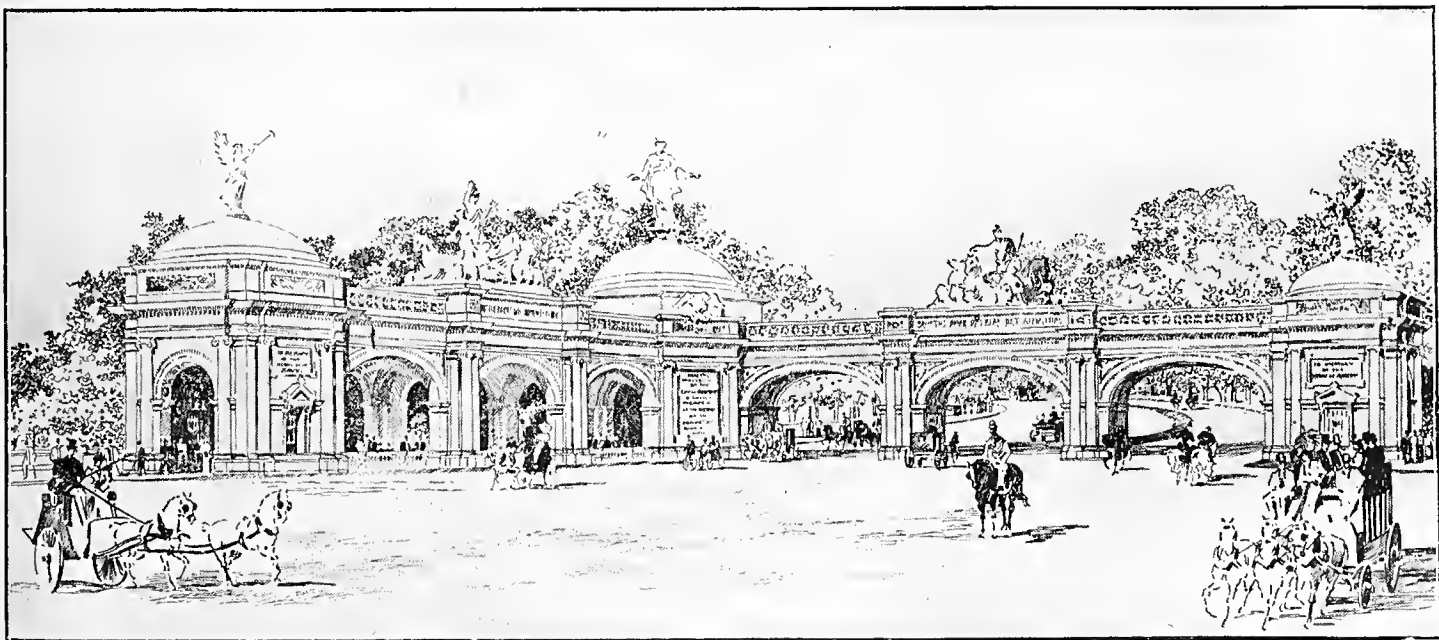
TWO PROPOSED ENTRANCES TO CENTRAL PARK, N. Y.

A MEMORIAL TO ANDREW H. GREEN, DESIGNED BY ALBERT RANDOLPH ROSS

A MONUMENTAL ENTRANCE FROM THE PLAZA, DESIGNED BY BRADFORD LEE GILBERT

WHILE some temporary confusion of purposes has resulted from the general desire that a fitting monument be erected to the memory of Andrew H. Green, "the Father of Greater New York," only two suggestions have so far received serious consideration. One was that the memorial

should take the form of a municipal museum, devoted strictly to local subjects, such as the City of Paris maintains in the Carnavalet Museum. The work of this museum would cross the lines, while extending them, laid down by the New York Historical Society. To that extent it would not be wholly



A PROPOSED ENTRANCE TO CENTRAL PARK

From the Plaza, Fifth Avenue and Fifty-ninth Street

Designed by Bradford Lee Gilbert as a Cross-over for Pedestrians and for a Memorial to the Heroes of the Army and Navy

distinctive. The plan, which assumed definite form at the start and has been earnestly advocated by its sponsors, calls for a monumental entrance to Central Park at Eighth Avenue and Fifty-ninth Street, leading from Columbus Circle to the Park. While no subscriptions have yet been called for, the preliminary arrangements are well under way. Executive and general committees, including in their membership a number of the most active spirits in the public and commercial life of the city, have been organized. At a recent meeting a campaign was begun to enlist public sup-

port, plans and estimates were submitted, and Albert Randolph Ross was chosen as official architect and William Couper as director of sculpture.

Mr. Green's long labors, as a private citizen and public official, were directed in many channels, but the three great schemes for the upbuilding of the city of his residence with which he was most closely identified were the creation of Central Park, the laying out of Riverside Drive, and the consolidation of the municipalities about New York harbor. It was largely at the instance of his life-long friend, Francis Le Baron, that the committee decided that the most appropriate memorial to him would be one linking his name with Central Park.



THE CENTRAL FEATURE AND STATUE OF THE
ANDREW H. GREEN MEMORIAL

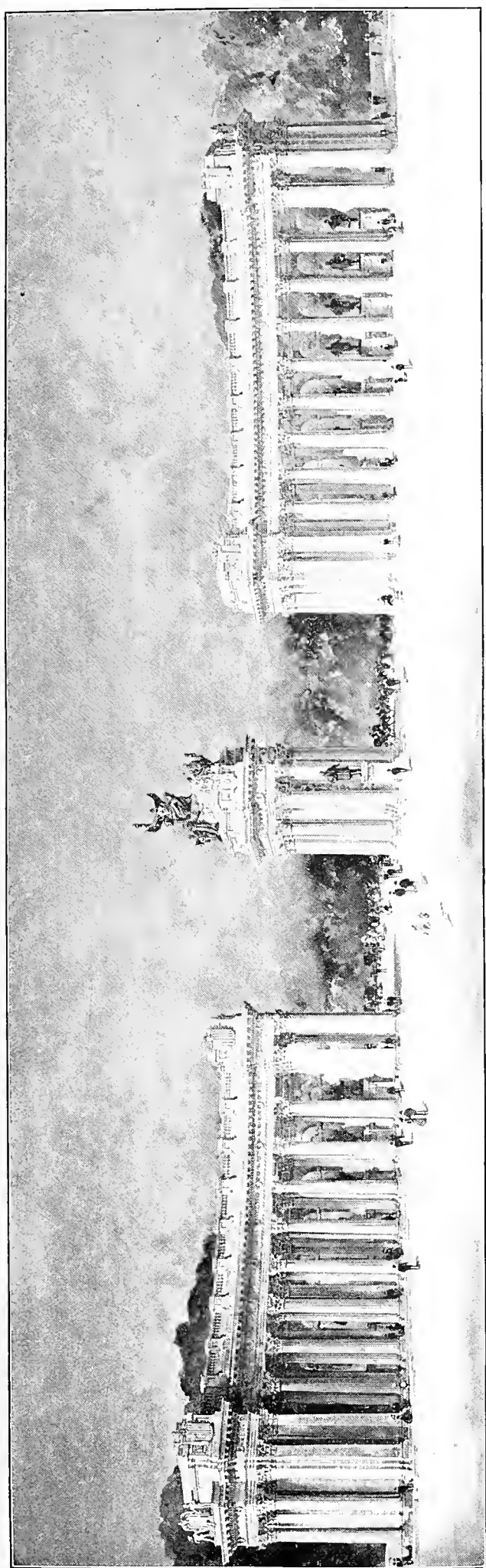
The proposed structure will form a segment of the Circle, where the Columbus Monument now stands. Although its total frontage is put at 320 feet, it will follow the general lines now laid at Eighth Avenue and will occupy a little more park space than the present entrance. In the plans submitted to the executive committee by Mr. Ross, the architect, the Gate of Honor is shown in three parts — a central pavilion or monument, separated by broad driveways on both sides from peristyles of fluted columns, conforming to the arc of the Circle.

The Columbus Monument is a

towering column, and there are a number of tall buildings fronting on the Circle. These conditions practically dictate the construction of a long and low structure at the Park entrance, so as to avoid comparison with surrounding buildings and offer no obstruction to the view of the foliage of Central Park.

It is proposed to use white granite throughout the three sections of the monument, which will be similar in treatment. The columns will be thirty feet in height, and the top of the cornices will be forty-five feet high, while the bronze figures on the central monument, at the tips of the tallest figures, will rise sixty feet above the level of the roadway.

The central portion of the memorial will be dedicated solely to Andrew H. Green.



THE PROPOSED MEMORIAL TO THE MEMORY OF ANDREW H. GREEN
Designed by Albert Randolph Ross. Being an entrance to Central Park at the Circle, Eighth Avenue and Fifty-ninth Street

It will be thirty feet square and will be supported by heavy columns. In front of it it is proposed to place a bronze statue of Mr. Green, mounted on a white granite pedestal twelve feet high. On top of this central pavilion there will be five female figures, the dominant one representing the City of New York seated on a ship; those at the corners, on a lower level, will typify the four boroughs comprising Greater New York. All of these figures will be of bronze.

At the front of each peristyle will be two rows of columns, one behind the other, forming a series of niches. Back of these will be a third row of engaged columns against a solid wall of granite, affording a background for the nine statues of distinguished men of New York which are to occupy the niches of each peristyle. The ends of the side pavilions will be open so as to leave a passageway for pedestrians through wide corridors leading into the park or the street. On the piers of the side pavilions will be carved the coats-of-arms of the boroughs, and the names will be inscribed on cartouches. The bronze figures in each peristyle will be of a uniform height of nine feet. No decision has yet been reached as to what individuals shall be commemorated here. Space will be left along the frieze, it is said, for the names of the fifty subscribers who may make the largest subscriptions to the monument fund, and on the solid wall it is proposed to engrave the name of every subscriber. It is to be hoped, however, that the extraordinary bad taste of this feature may lead to its rejection.

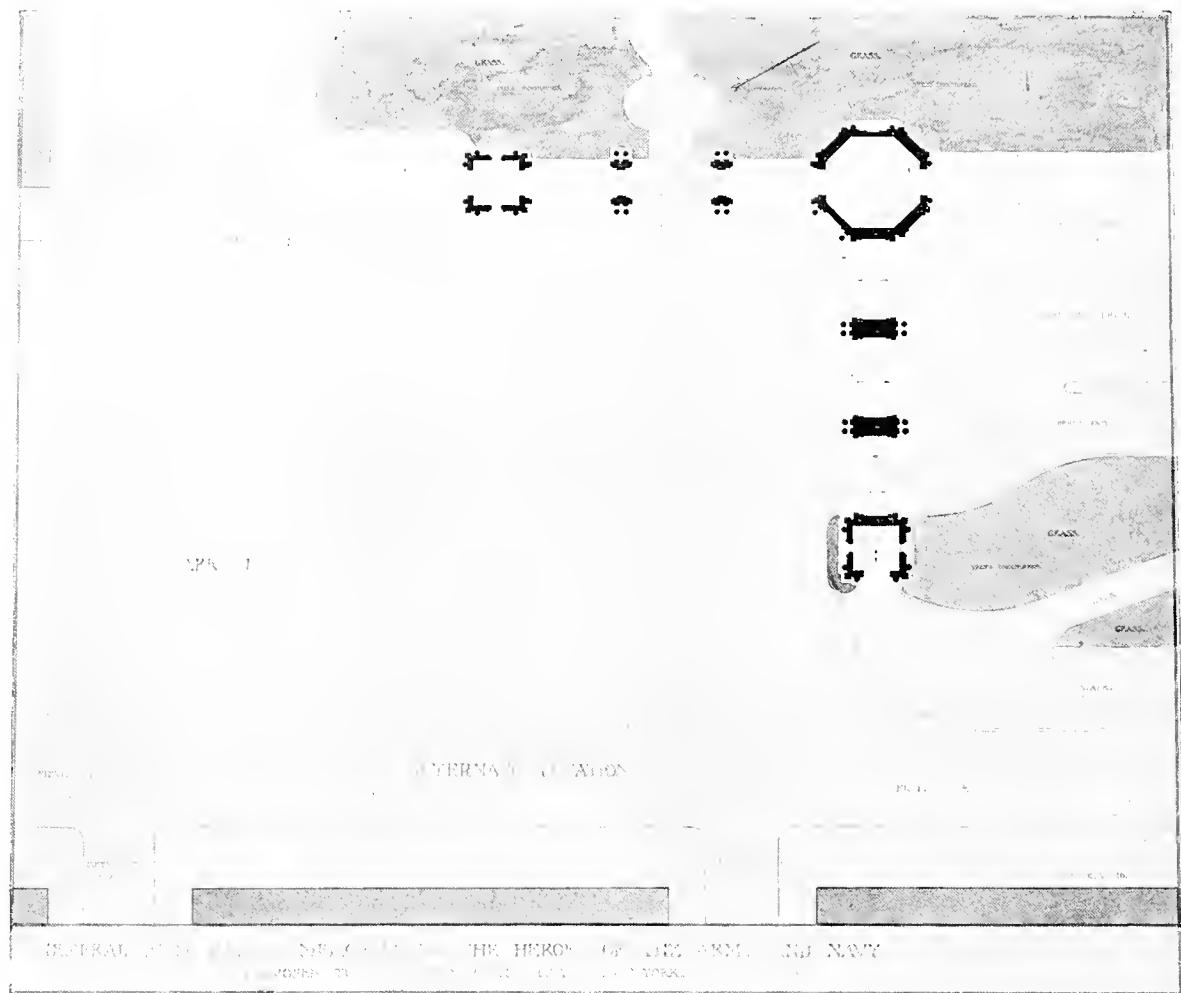
Several plans for an entrance to Central Park, at the Plaza, Fifty-ninth Street and Fifth Avenue, have been designed of recent years by New York architects, but the erection of the Saint-Gaudens statue of Sherman imposes new conditions. For that reason the latest plan, which has been prepared by Bradford Lee Gilbert, possesses special interest. The proposed entrance, of white marble, with its series of arches, would form a background for the Sherman monument, and at the same time would serve as a portal worthy of the Park surroundings both in point of beauty and utility. Surmounting it would stand a central figure representing

New York, with two other figures at the ends acclaiming her, while in the intervening spaces on each side would be room for a quadriga.

The congestion of traffic at this point is very heavy, for here converge the north and south lines on Fifth Avenue, and the slower movement of those passing east and west on Fifty-ninth Street, besides the lines entering and leaving the Park Mall and the bridle

path. When the bridge now in course of construction over the East River at Blackwell's Island is completed the crosstown traffic will be greatly increased. This intersection, and especially the Park entrance proper, is regarded as a danger point because of the great number of fast moving carriages and automobiles. The practical problem which Mr. Gilbert has undertaken to solve is how to obviate the danger to pedestrians, and especially to the women and children, and nurses and their charges, who frequent the Park.

Beginning at the walk on the west side of Fifth Avenue, above Sixtieth Street, the structure would cross the bridle path and the roadway to the walk on the west side, from which point, making a right angle, it would turn southward to a point opposite the middle of the block opposite. Each side of the angle would be 225 feet long and would permit of openings for three arches. The extreme eastern archway would be used ex-



THE PLAN OF THE PROPOSED ENTRANCE TO THE PARK FROM THE PLAZA

clusively by horsemen entering the bridle path. The next two would be for vehicles. In the pavilions at both ends and at the angle would be operated escalators to lift and lower pedestrians and baby carriages to and from the promenade on top of the arches, and in the central pavilion, fifty feet in diameter, would be public comfort stations. To provide protection against runaway horses, which are such frequent causes of accidents in the Park, special gates would be placed in the arches over the driveways, which could be quickly closed in case of emergency by policemen stationed at the arch.

Including statuary, it is estimated this entrance would cost not more than \$100,000. No steps have yet been taken by the city authorities in the matter, but, without regard to one set of plans or another, the project is regarded by those who concern themselves with municipal works as one demanding prompt consideration.

THE PHILADELPHIA PARKWAY

AS OFFICIALLY DESIGNED

THE movement aiming at the beautifying of Philadelphia's street plan has at last made definite progress, City Councils having committed themselves to two of the most important changes proposed by the progressive element of the city. These are "The Parkway," leading from the City Hall to Fairmount Park, and what is known as the "Southern Boulevard," or the widening and beautifying of the lower portion of Broad Street. These excellent schemes for relieving the city's drear area of gridiron streets,

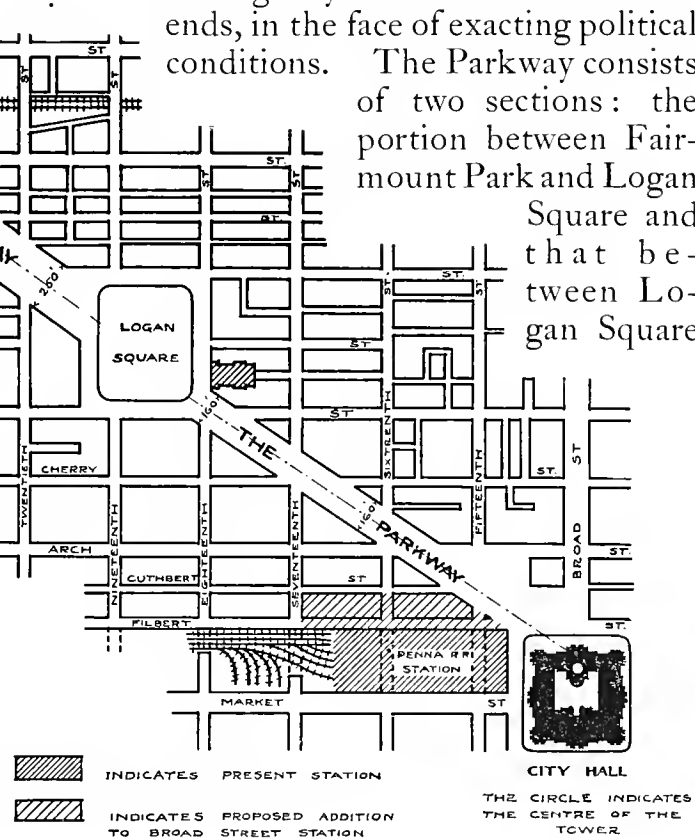
work being forever unsatisfactory. One of the objects of The Parkway was to utilize existing landmarks to the full, that they should enhance the effect of the new thoroughfare and that it should bestow, in turn, upon the buildings an increased importance. Of all things desired by those best qualified to conceive this esthetic change was first that the lofty tower of the City Hall should lie exactly in the axis of The Parkway throughout its length; also that the width of the avenue should be far greater than that of any other street in the city, and that both Logan Square and the Cathedral facing it should be made to assume positions architecturally prominent in the design.

The present plan shows that the lines of The Parkway have been considerably juggled, chiefly for the benefit of certain vested interests, as it also exhibits no little successful effort and skill on the part of the Bureau of Surveys at attaining any of the desired esthetic ends, in the face of exacting political conditions.

The Parkway consists of two sections: the portion between Fairmount Park and Logan Square and that between Logan Square

red-walled with brick, have already been illustrated in this magazine,¹ together with other similar improvements which have been proposed, and readers interested in the subject cannot but feel gratified that the two most vital projects of all have now been actively furthered by the city authorities.

"The Parkway" as we see it now officially laid out and as proposed to be placed upon the city plan differs in several respects from The Parkway designed several years ago by public-spirited architects and endorsed by the art societies of the city. It is the difference between the bold stroke of doing a thing right and of wavering for this or that unimportant consideration which results in a



THE REVISED PLAN OF THE PARKWAY
AS SUBMITTED TO THE PHILADELPHIA
CITY COUNCILS

¹ See "House and Garden," Vol. 2, No. 7, July, 1902, and Vol. 3, No. 3, March, 1903.

and the City Hall. The former is the first to be executed. It is not to be 300 feet wide, as the art societies recommended, but 250 feet, as the two million dollars available for the work is to be devoted entirely to this section, and the width finally fixed is a mathematical proportion between funds at hand and the value of property which must be condemned. The Parkway does not widen as proposed to 400 feet as it reaches Logan Square, nor does it enter the Square with neat architectural symmetry; but there were political reasons why this was impossible and consolation must be had from the assurance that the axis of this much of The Parkway is about in line with the City Hall tower.

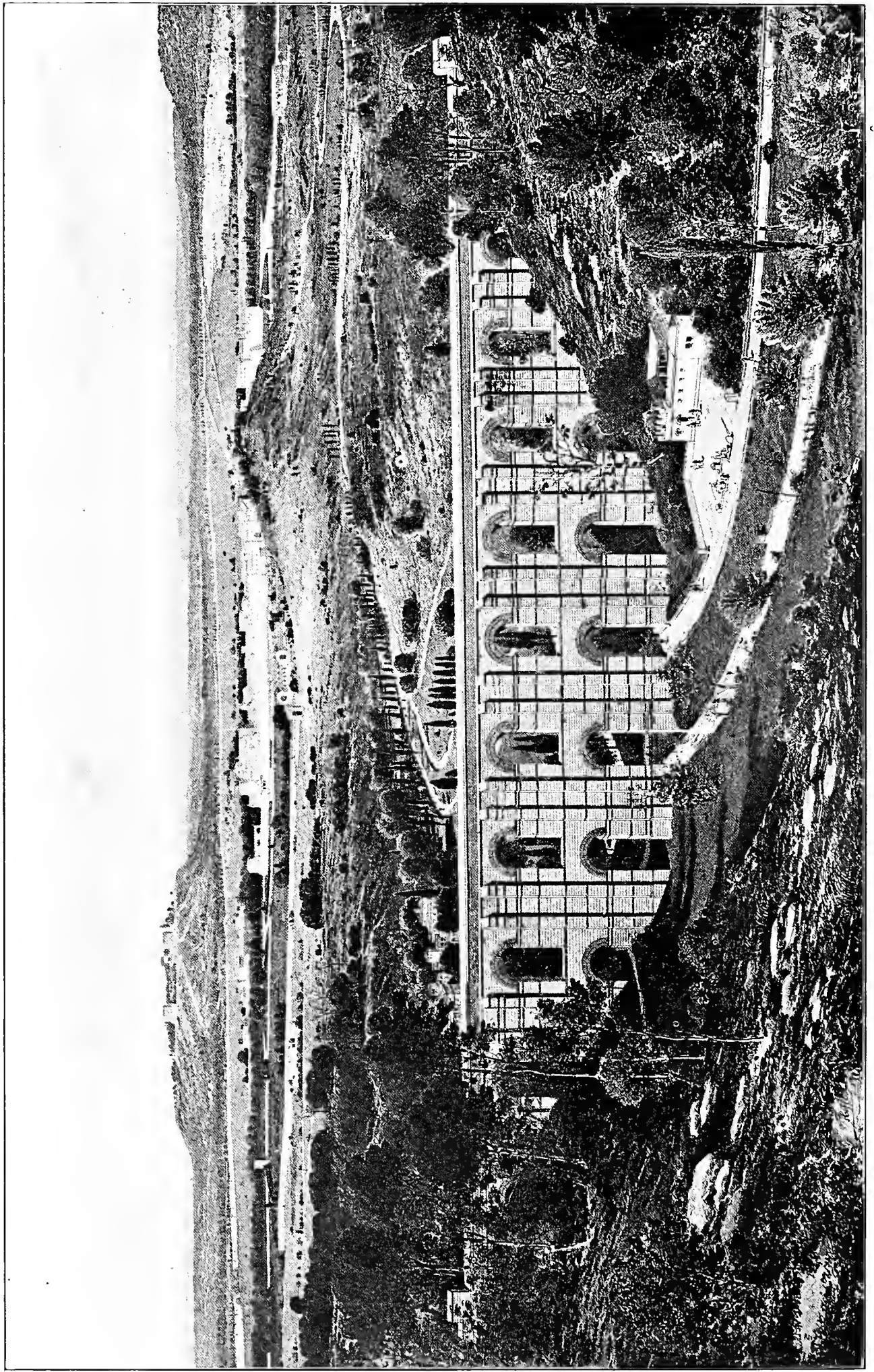
Between Logan Square and the center of the city the axis changes on account of the Cathedral, which it adroitly avoids, and on account of the Pennsylvania Railroad's desire to gain all the space possible for track-room east of the Schuylkill River. The new plan also answers the railroad engineer's

demands in connection with the proposed extension of Broad Street Station. Therefore the city end of The Parkway has been pushed outward clear of the Station and *also throwing the City Hall tower out of The Parkway's center*. It is held that otherwise the northeast angle of the Station would encroach upon the width of the avenue, whereas, in truth, the projection would be but slight; and it occurs to architects, if not to railroad engineers, that such an angle might be made architecturally valuable and would afford, by means of windows, a commanding view of the whole Parkway. The complacency with which Philadelphians satisfy their railroad president may be heightened by the prospect of a view they may obtain of the central feature of the City Hall façade in approaching it by The Parkway; but the tower—520 feet high—is pushed back on the building line, dethroned, as it were, from its proper eminence—a fate which often befalls our most important architecture.

LEAGUE Island Park enjoys a fine situation in the plan of Philadelphia, not only by virtue of its water front, but on account of its relation to the streets, which must necessarily reach it as the City grows. It lies on the axis of Broad Street at its southern terminus, four miles below the City Hall, and is separated by a waterway from the Government Navy Yard and by farm lands from the present boundary of the built-up City. The scheme to bind it into close relation with the City plan is the most practicable, and at the same time the most architectural, improvement yet devised for Philadelphia. It is also the most feasible, as it concerns only land which has not yet been built upon and aims to improve a region which, if the grade be raised, will grow into a very useful section of the City. The improvement is largely the suggestion of Mr. Frank Miles Day, whose plan was published in the March, 1903, issue of this magazine. By referring to it, it will be seen that a plaza was proposed at the present end of the built-up City, with diagonal streets radiating sym-

metrically from it on either side of Broad Street. Broad Street itself was to be widened by taking in a block on each side, thus forming a magnificent boulevard reaching to the Navy Yard. In the center of the plaza might appropriately be placed the Soldiers' and Sailors' Monument, designed several years ago by Messrs. Lord & Hewlett; and this, together with the distant City Hall in one direction and the gateway to the Navy Yard in the other, would compose a very fine example of city designing and building. The Philadelphia City Councils and the Mayor have now lent themselves to the scheme by passing a bill for the construction of the plaza (occupying four blocks) and for widening Broad Street to three hundred feet, which, though narrower than Mr. Day's plan called for, would still give an imposing effect and sufficient areas for refreshing verdure and parking. This much of the scheme will be officially placed upon the City plan within a few months and half a million dollars has been appropriated for the execution of the work.





From "Paris à travers les Âges" — Hoffbauer

PANORAMA OF THE PLAIN OF LUTÈCE

House and Garden

Vol. VI

August, 1904

No. 2

THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS

THE WORLD'S OBJECT LESSON IN CIVIC ART

BY EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

ALL the world goes to Paris to see the city. It takes a high place among beautiful things in nature and holds it firmly, like a fine mountain or river or splendid country. The sensibilities respond in one case much as in another. Of no other city is this so strikingly true, except Venice; but Venice is fortuitous, spontaneous. She grew by the Adriatic as a flower grows by a brook. Paris is foreseen, and foreseen for centuries. A brilliant and powerful people has built for itself a city, to live in, to fight in, to make it a crucible in which passions and forces burn to ashes; and for all these uses and abuses it has consciously and by intention made it beautiful. The Parisian sees in one century what must come in the next and provides intelligently. The long study of generation after generation of citizens profoundly trained in matters artistic, and filled with pride in, and love for their city, has made Paris a model to which Civilization looks whenever the art of creating fine towns is in question. The most important problems in civic design have been solved in Paris, and for the most part the solution has been ideal.

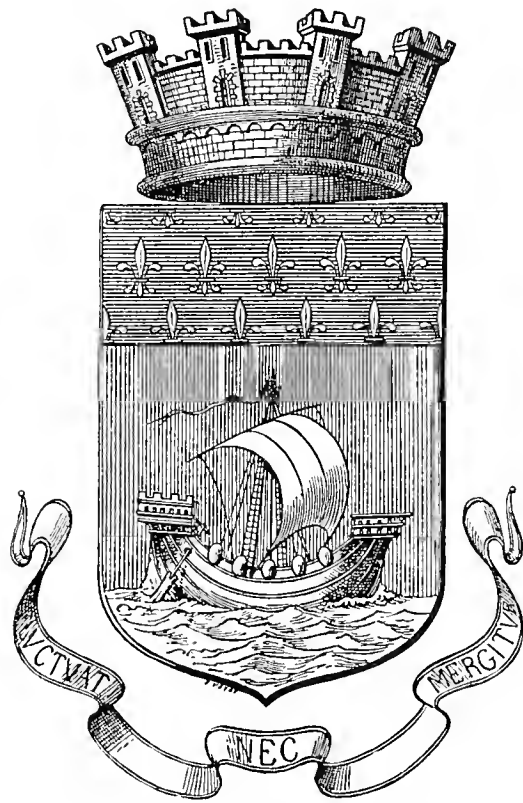
To us especially is the teaching of Paris important. In no part of the world has the

question of civic design assumed such weight as in America. Our cities have grown to immense size and wealth mainly on lines of least resistance; and are, many of them, so monumentally inartistic that only the most drastic methods of cure seem to be worth

while. Moreover, it is easy to believe that some revolutionary movement in the field of civic art may come in the near future. The strong artistic tendencies of our people, the improved training to which they are gladly submitting, and increasing familiarity with well built and beautiful cities, all tend toward such a result. Before we tear down our great towns and rebuild them, it should be interesting to study the greatest of all cities and see by what course it has arrived.

Her environment has done little for the embellishment of Paris. From the terrace of Saint-Germain en Laye one may

see to the northward the sort of country which the Romans found on the site of the city—a flat plain, rolling hills here and there, heavily wooded, of course, and a narrow, quiet river winding through. A cluster of islands filled the river where Nôtre-Dame and the Palais de Justice now stand. North of the Seine was a marsh which has given its name,



ARMS OF THE CITY OF PARIS

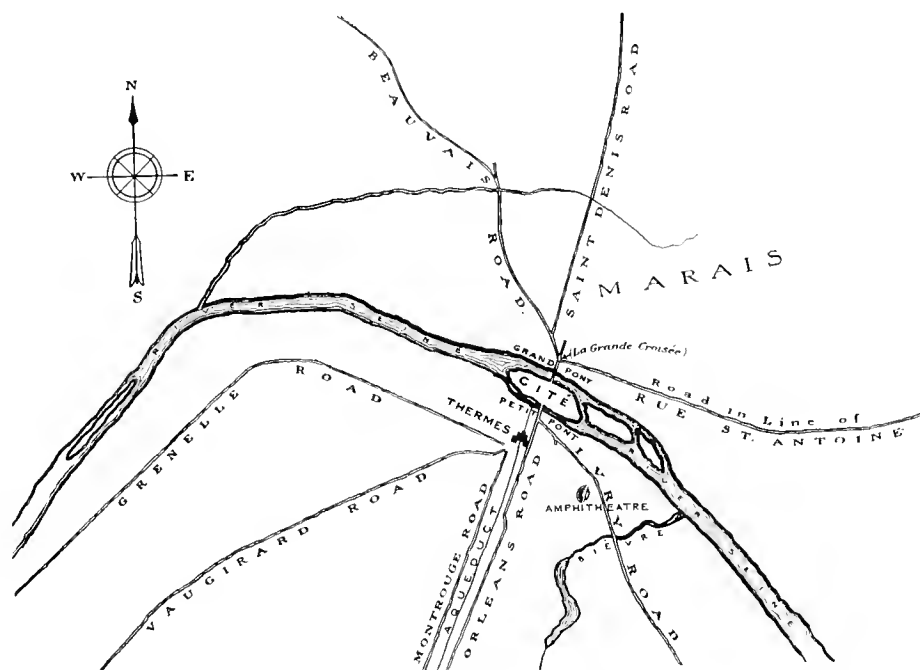
From "Atlas des Anciens Plans de Paris"

Marais, to a famous quarter of the modern city. About the Marais and the adjacent lands on the west was a semicircle of low hills—Passy on the extreme west, Montmartre directly north, and Belleville, Menilmontant and Charonne to the east. South of the river the land was firmer and cultivated, doubtless, before the Romans came. This portion also was encircled by low wooded hills which completed the amphitheatre—Ivry, Bicêtre, Montrouge, Vanves, Issy and Meudon: a quiet French landscape, such as one may find today about any large river in the tertiary basin of central France, except that the land was covered with forest up to the limits of the Marais and the narrow strip of cultivation: not an imposing picture compared with the royal setting of New York.

Under all this quiet country, for an area measured by many miles in every direction, lie interminable beds of white limestone cropping out in many quarries of the best building material in the world: the *meulière*s, rough, hard and porous, excellent for foundations, which one sees in yellow banks along the quais; the fine oolites of Normandy which the English were obliged to carry across the Channel for their cathedrals; the travertines of Château Landon used in the Arc de l'Étoile; the "*banc royal*" of Conflans exploited in the eighteenth century; the *lias* and *cliquarts* of which Nôtre-Dame is built; the *lambourde* of the quarries near Saint-Germain en Laye; the easily worked deposits between Creil and Chantilly, and many others.

The first quarries used were those within the limits of the present city. Sometimes these were on the surface, as those at the Buttes-Chaumont; but more often they led under ground, and formed the catacombs. A large part of the southern central portion of the city is undermined in this way, obliging engineers to support heavy buildings by piers passing through the quarries to the rock below. The great church of Val-de-Grâce is built on substructures of this kind.

One cannot conceive Paris without the fair white stone in which she has dressed herself for all occasions, grave and gay. As



A CORRECTION OF HOFFBAUER'S MAP

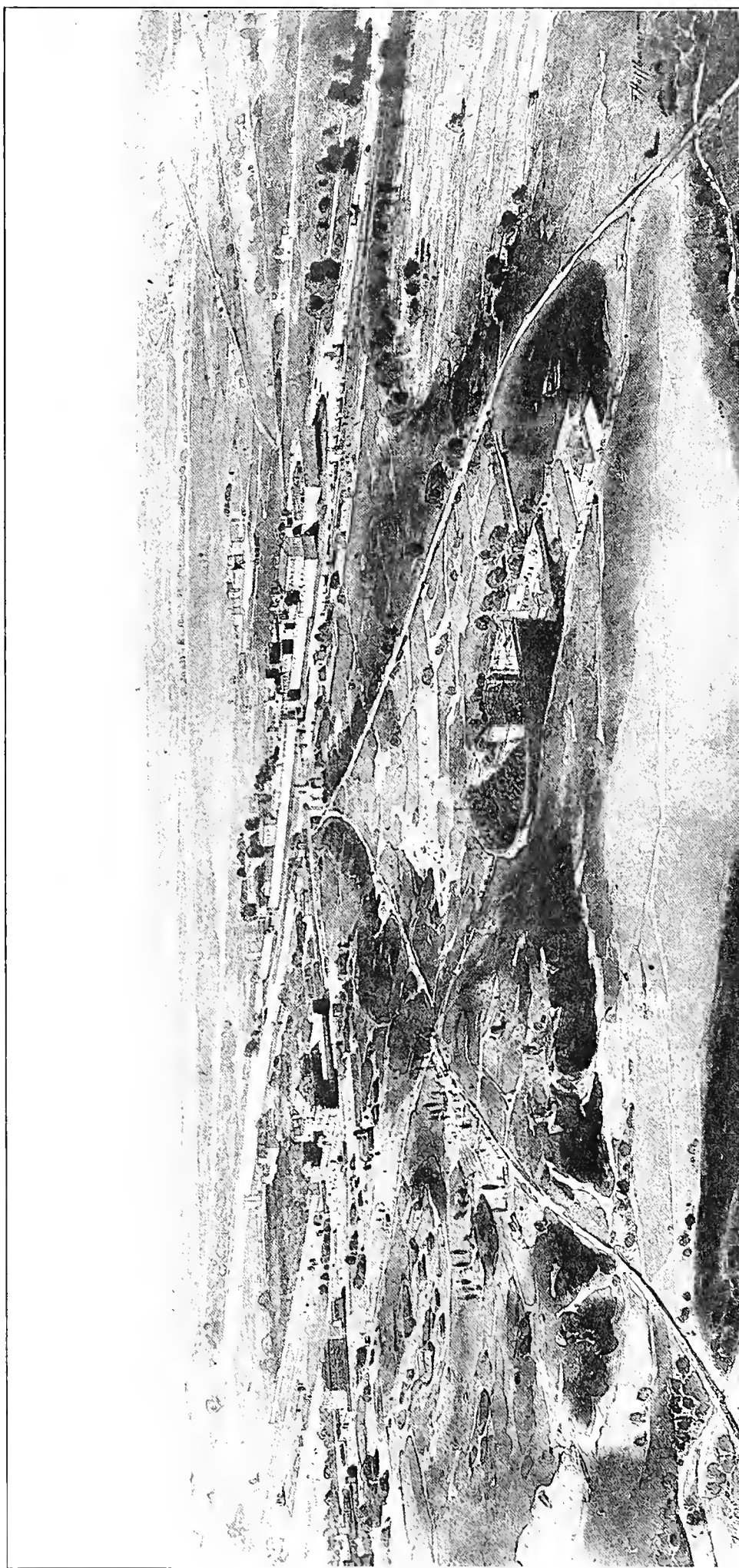
According to the consensus of other authorities

well think of Athens without the marble of Pentelicus. Fancy the Parthenon built of *poros*, or Garnier's Opera of the red sandstone of Bâle. The best architecture in the world stands on, or near, beds of good limestone which, almost invariably, runs light in color.

LUTÈCE

The nucleus of Paris is found in the little cluster of islands in the Seine now contracted to two, the Ile de la Cité and the Ile Saint-Louis, which furnished protection to traders whose business carried them up and down the river. Cæsar calls these people *Parisii*, a name which may be derived from an old Celtic root, *bar*, the basis of various words meaning boat. We can fancy the primitive Gauls poling their way about in flat-bottomed affairs like those which the peasants use today on the Somme at Amiens. These boatmen, like those on the Tiber, the Loire and other great rivers in ancient time, had an organization among themselves, which the Romans recognized under the name *Nautæ Parisiaci*. The *Nautæ* became the *Marchands de l'eau* of the Middle Ages, and they in turn the present municipal government of Paris. The ship emblem of the *Nautæ Parisiaci* is still the chief device of the civic arms.

One is often astonished, in studying the history of Paris, by a deep-rooted conservatism which does not in the least conflict with the revolutionary record of the people.



From "Les Arènes de Lutèce" — Normand

THE PLAIN OF LUTÈCE

Cæsar found a flourishing little *oppidum* or fortified Gallic town on the Ile de la Cité which he mentions, rather casually, two or three times, by the name *Lutetia* of the *Parisii*. Ptolemy calls it *Lucotecia*. The longer form of the word is recalled in the Roman name for the hill on which the Panthéon stands—*Mons Lucotitius*. One may well wish to believe that the Greek traders from Marseilles and the Danube found the little Gallic huts built of the beautiful Paris stone and called the settlement the White City; but the derivation from the Greek λευκός, white, is not perfectly established.

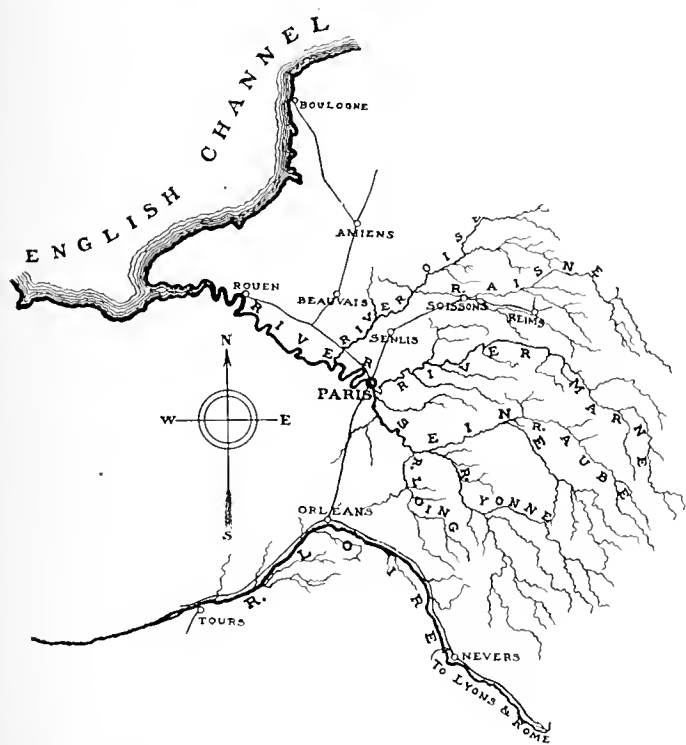
The location of Lutetia near the union of the rivers Marne and Oise with the Seine made it the natural trading center for a large country. In ancient Gaul, as the cultivated land lay along the water-courses, and the regions between these narrow strips were forest, the rivers became important thoroughfares.

The Romans, of course, built fine roads immediately after their occupation, the most important, apparently, being that to Orléans (*Genabum*), which connected the valley of the Seine with that of the Loire, and passed on to the Rhône at Lyon (*Lugdunum*). A branch from Orléans went westward through Tours (*Turones*) to Aquitania. This north and south route through

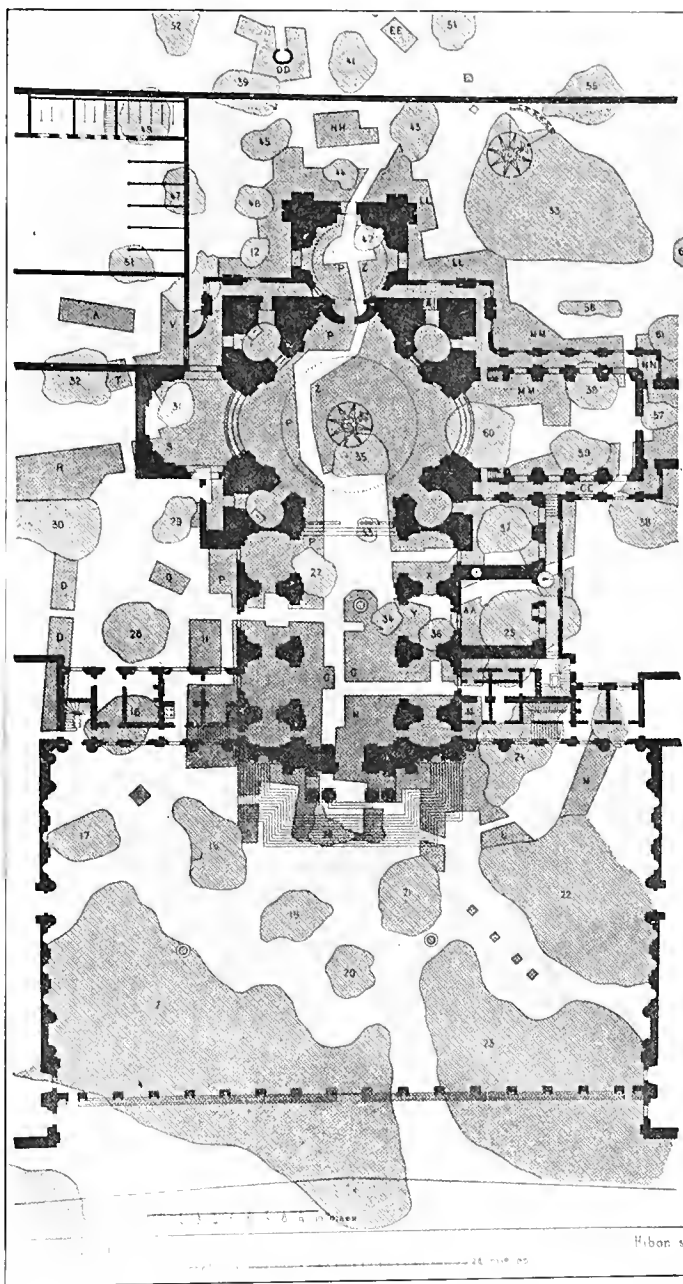
Lutetia was also the main road to Belgium and Britain.

The river communication east and west thus crossed the north and south current by land at Lutetia. A glance at any map of France will show how logically the direction of the rivers and the conformation of the country, under the simple conditions of early civilization, made *Lutèce*, as the modern French call the Gallo-Roman city, the strategic and commercial key between northern and southern France. We may well remind ourselves at this moment that not before the nineteenth century did these conditions undergo any radical change.

The great Orléans road came into Lutèce by way of Arcueil, and, in the city, followed the line of the Rue de Saint-Jacques. The old pavement has been discovered far below the surface. The road crossed the southern arm of the Seine by a wooden bridge near the Petit-Pont and left the island by another wooden bridge, traces of which have been found near the Pont Notre-Dame. From the Pont Notre-Dame it turned to the left and, passing through the site of the Halles Centrales and near the Bourse, Opera and Avenue de Clichy, formed the main artery via Beauvais (*Bellovaci*) to western Belgium and Britain. A branch turned off to Rouen (*Rotomagnus*) and Normandy. Where this



MAP SHOWING THE RELATION OF RIVERS AND ROMAN ROADS IN THE PARIS BASIN



THE CHURCH OF THE VAL-DE-GRAVE

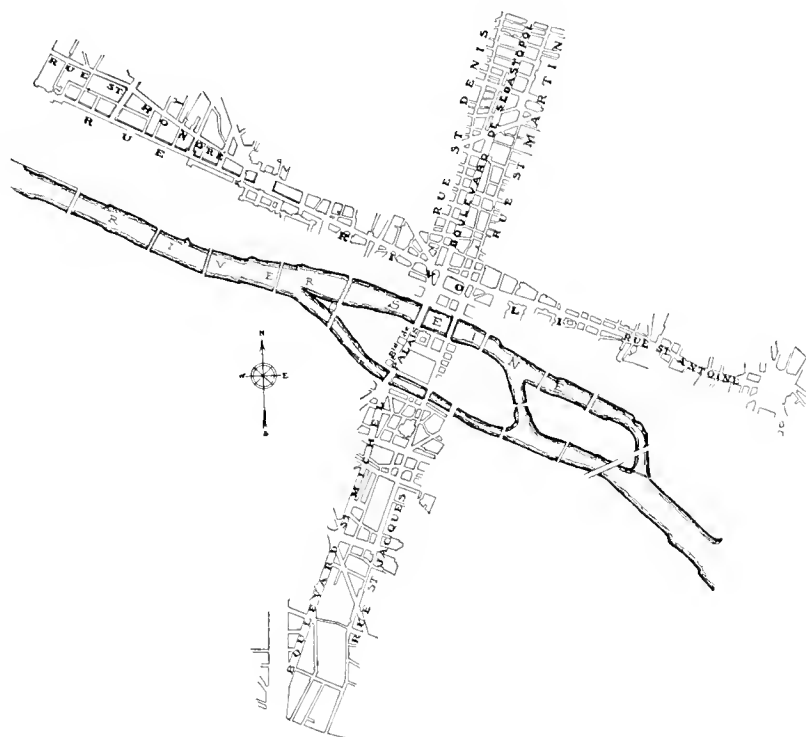
Plan showing the substructures

road crossed the Rue Saint-Denis it threw off a branch which followed the present line of that street northward to Senlis (*Silvanectes*), Soissons (*Suessiones*), and the north. The Roman pavement has been found in the Rue Saint-Denis near the Rue de Turbigo.

The strong north and south current led to the duplication of the main artery. A magnificently built road was brought up from Montrouge along the line of the old Rue de la Harpe, now merged in the Boulevard Saint-Michel. In 1839 a long section of this fine Roman pavement was uncovered, which reached from the Hôtel Cluny to the Rue Soufflot. The road from Montrouge crossed the river by the two bridges with the Orléans road. Hoffbauer's map gives a par-

but without, by the roadside, has given much assistance to topographical students. One of these cemeteries, on the road to Senlis, now Rue Saint-Denis, became the Cimetière des Innocents, the mediæval Campo-Santo of Paris, and continued to disgrace the city until it was abolished in 1785: a famous example of the tenacious conservatism of revolutionary Paris. The Square des Innocents takes its place.

The wooden bridge on the site of the Petit-Pont was the gate through which all the roads of the southern side entered the Ile de la Cité and northern Lutèce. Its strategic importance was of course great. It is characteristic of the military methods of the Romans that they should place their fortified camp nearly opposite the bridge on the southern side. It there commanded all approaches from the south and was protected from northern invasion by the two branches of the river and the island. This station did not take the stereotyped form of the *castrum*. It was simply a stoutly built palace with a castle yard, to borrow a term from mediæval architecture, surrounded by barracks. The palace lay on the western side of the Orléans road precisely at the point where the Hôtel de Cluny now stands. It covered the entire square now bounded by the Rue de Saint-



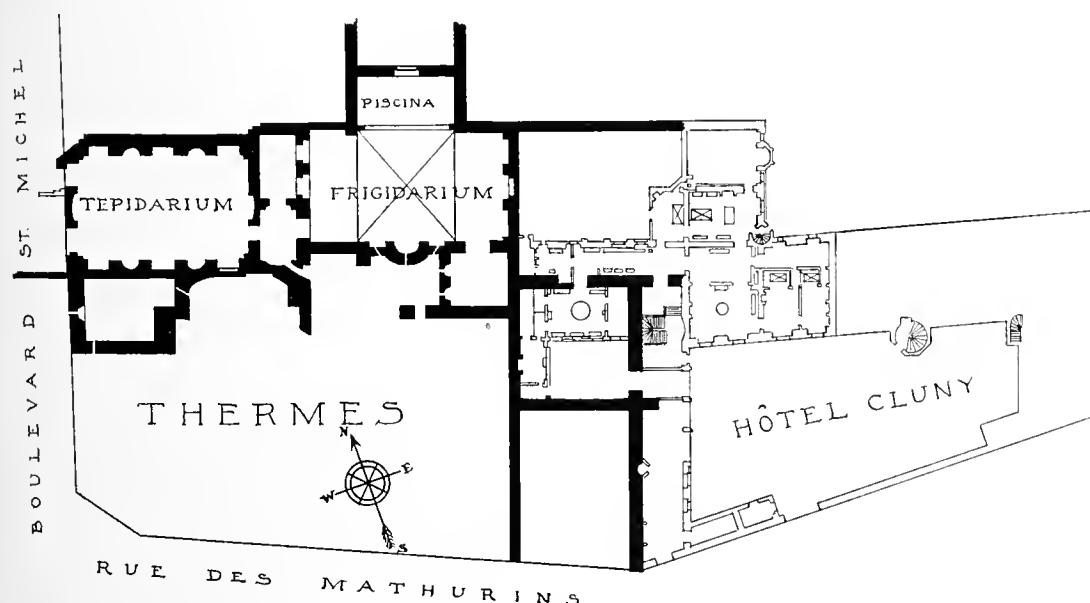
THE GRANDE CROISSÉE

A map showing the streets which constituted it

Jacques, the Boulevard Saint-Germain, the Boulevard Saint-Michel and the Rue des Écoles. Some of the outer walls have been found under these streets, especially under the Boulevard Saint-Germain. The building was about as large as the Palais du Luxembourg, but judging from the ruins now seen in the Boulevard Saint-Michel was more imposing in scale. The construction of the palace is usually attributed to Constantius Chlorus (Emperor 305-306), the grandfather of the famous Julian (Em-

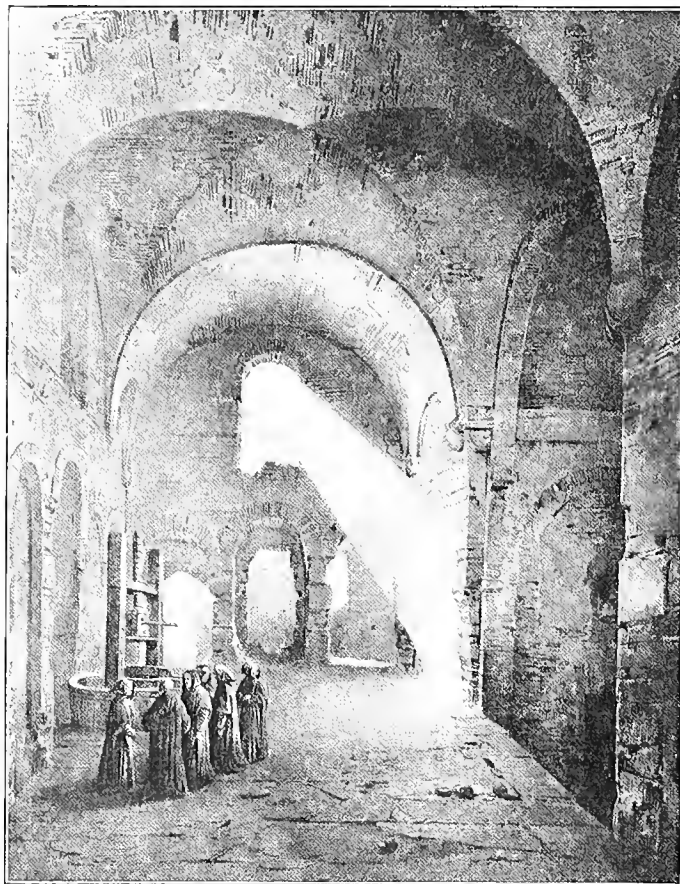
peror 360-363), who made Paris his favorite winter residence; but there is nothing in the style of the masonry which makes it impossible to ascribe the work to an earlier date. It may have been built in the reign of Claudius (Emperor 41-54).

The portion which remains of this building, by far the most im-



PLAN OF THE THERMES AND THE HÔTEL DE CLUNY

The black portions indicate existing Roman walls



INTERIOR OF THE THERMES
The Frigidarium

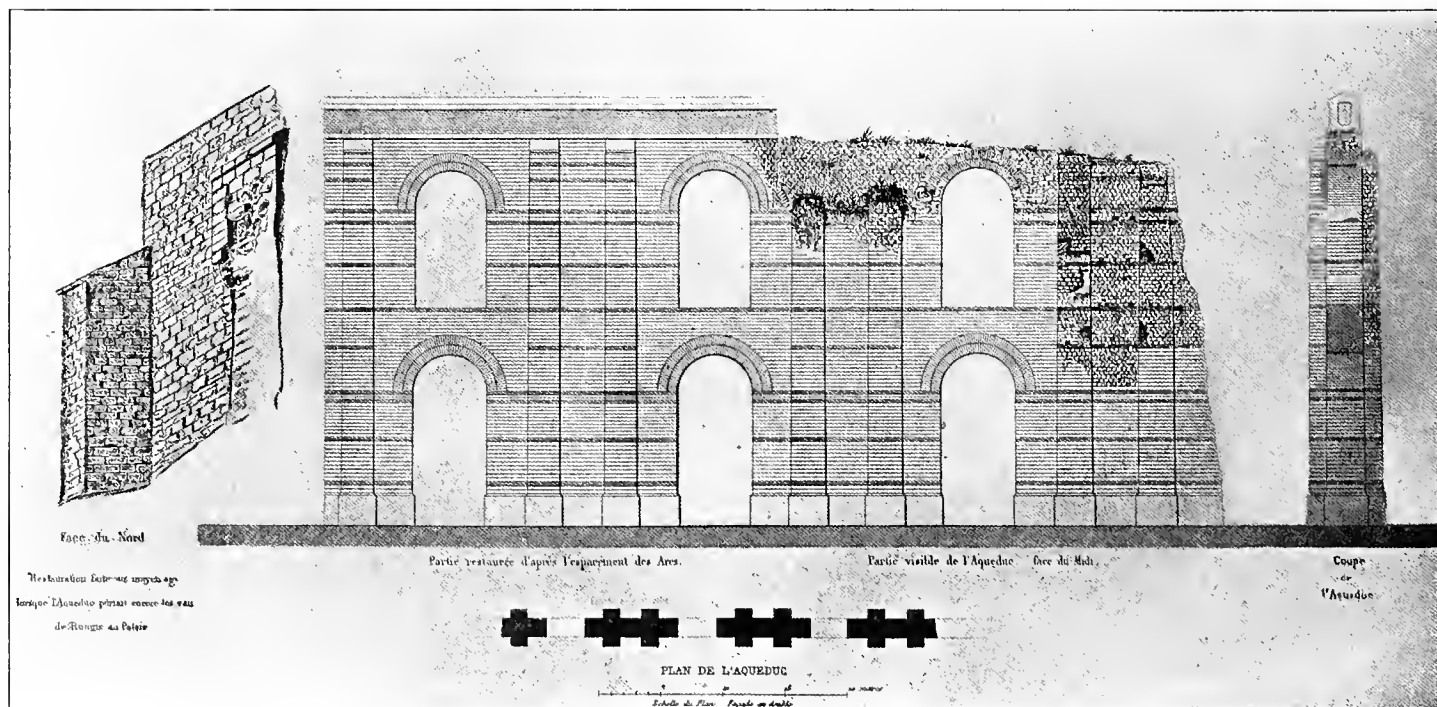
From "Les Arts du Moyen-Âge"—Du Sommerard

portant relic of Gallo-Roman civilization to be seen in Paris, is the baths (*thermes*) which occupied the western wing of the palace. The ruined portion in the Boulevard Saint-Michel

is the *tepidarium*, or hot bath. East of this are two small entrance halls or vestibules, and beyond them the *frigidarium*, or cold bath, a splendidly vaulted room twenty-one meters long by fourteen meters wide and fourteen meters high, the masonry of which is still intact. In a recess on the north side of the frigidarium is the swimming tank (*piscina*), about ten meters long and five meters wide. At the springing of the vault over the piscina are two corbels decorated with carved prows of ships, the first appearance of this emblem which the City of the Parisii wears today on her shield. Under the frigidarium and piscina are substructures for various purposes, and to the eastward large masses of Roman foundations are merged in the substructures of the Hôtel de Cluny.

The Palais des Thermes was used as a residence by the Merovingian kings and remained the property of the French crown until 1292, when it passed from Philippe-Auguste to private owners. In 1331 it was bought by Pierre de Chalus, Abbé de Cluny. The present Hôtel de Cluny, a jewel of the French transition style, was begun about 1456.

Between the Palais des Thermes and the river were the palace gardens, and to the south, occupying the region between the Rue Saint-Jacques and the Boulevard Saint-



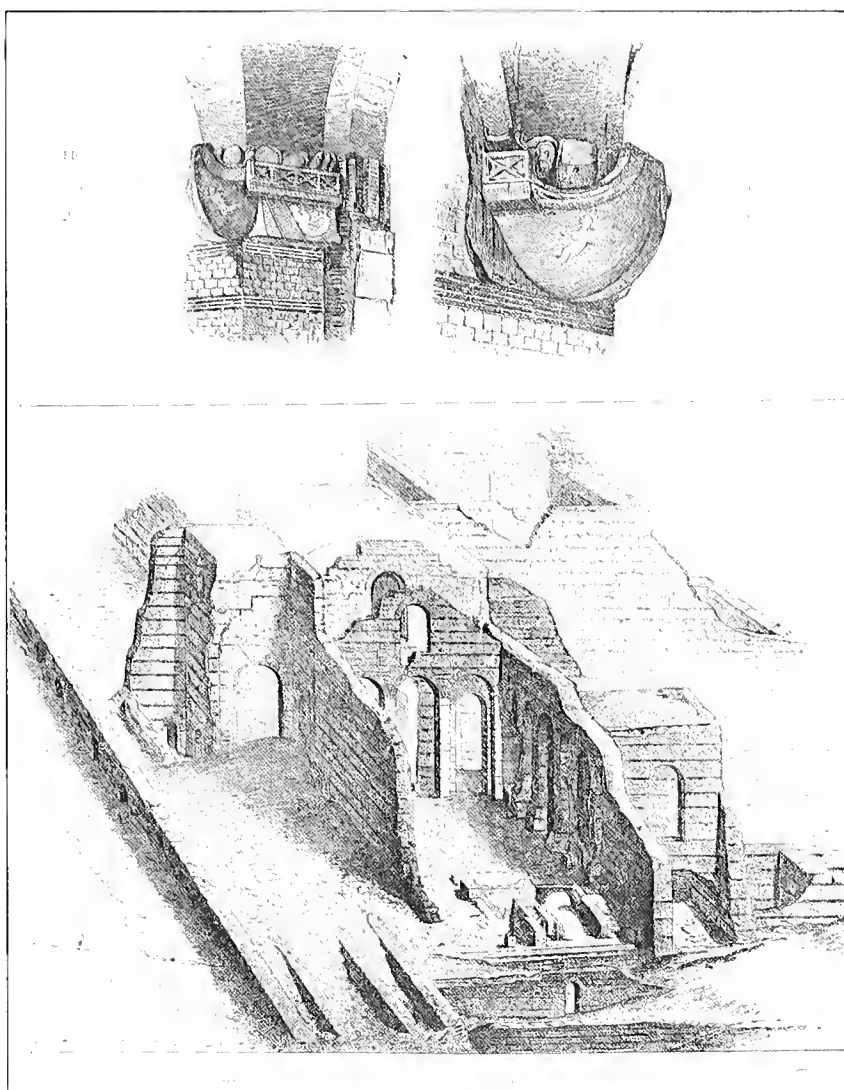
THE ROMAN AQUEDUCT—ELEVATION

From "Statistique Monumentale de Paris"—Lenoir

Michel as far as the Rue Soufflot, was the parade-ground, lined by barracks and a strong wall, remains of which have been found. It was in this early *Champ-de-Mars* that ten thousand Roman soldiers assembled, and, with their drinking bowls in their hands, rushed to the palace to proclaim Julian Emperor. Not the only *coup d'état* which Paris has seen.

The Palais des Thermes made a great impression in the Middle Ages. Jean de Hauteville, writing in the twelfth century, mentions the noble building which "*élevait ses cimes jusqu' aux cieux.*" Across the gardens from the river, and from the hills of Sainte-Geneviève, the Observatoire and Mont-Parnasse it must have made a fine display.

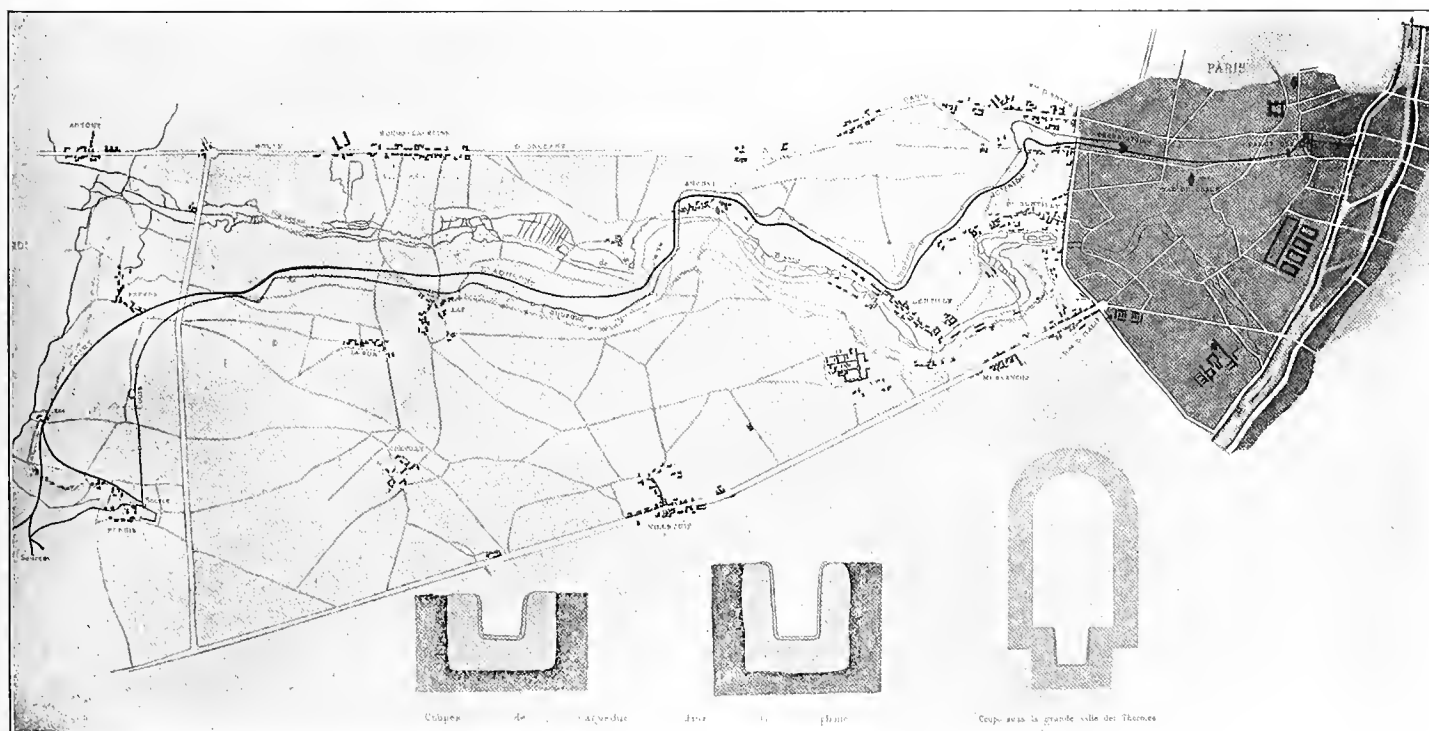
At some time after 357 water was brought to the Thermes by a famous aqueduct which gathered its supply from springs in the neighborhood of Rungis, nineteen kilometers from Paris. The channel, one meter and ten centimeters wide by ninety centimeters high, followed the hills on the eastern side



ISOMETRIC VIEW OF THE THERMES

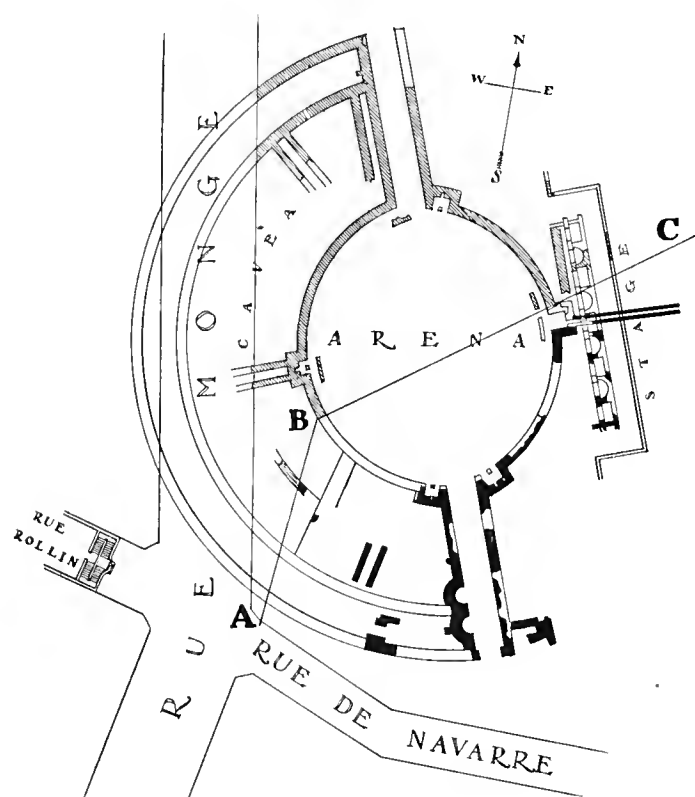
Ship corbels above

From "*Statistique Monumentale de Paris*"—Lenoir



THE ROMAN AQUEDUCT—A MAP SHOWING ITS COURSE

From "*Statistique Monumentale de Paris*"—Lenoir



PLAN OF THE AMPHITHEATER OF LUTÈCE

From "*Les Arènes de Lutèce*"—Normand

The shaded portions indicate walls found in 1870-71, the black portions walls still standing. The area above the line A B C excavated in 1870-71 and occupied by the Depot des Omnibus. The area below the line A B C is the present Square des Arènes.

of the brook called Bièvre to Arcueil, where it crossed the valley by a double arcade which has given its name to the suburb. Passing into the city nearly in the course of the Orléans road, it entered the palace on the northern side. Traces are found in the ruins of the Thermes. Remains of the Roman arches may still be seen at Arcueil and at various points on the route. In building his aqueduct for the Palais du Luxembourg early in the seventeenth century, Salomon de Brosse followed closely the line of the Roman work.

On the Ile de la Cité many remains of Roman civilization have been found. In 1848, in the court of the Sainte-Chapelle at the Palais de Justice, foundations were discovered which are supposed to have belonged to a public building, the first of the series of palaces which have stood in that region. The arrangement of substructures of houses found on the sites of the Marché aux Fleurs, the Hôtel-Dieu, and the Parvis Notre-Dame indicate that a large area in the center of the island was devoted to a market or forum. In 1711, during excavations in

the choir of Notre-Dame, there were discovered in an old wall fragments of sculpture and an inscription which came from a large altar dedicated to Jupiter by the Nautæ Parisiaci in the reign of Tiberius (Emperor 14-37). Revolutionary Paris has had a church at that point or near it ever since. The altar of the Nautæ doubtless took the place of some Druidical shrine.

The first *enceinte*, or surrounding wall, encountered in the history of Paris was built in 406, around the Ile de la Cité. Some of the material was taken from the amphitheater which will be described below.

There were temples to Mercury and Jupiter on Montmartre, a temple to Diana on the site of the Church of Saint-Étienne du Mont, a temple to Bacchus on the site of the Church of Saint-Benoit, a temple to Ceres on the site of the Church of Notre-Dame des Champs, and villas and cemeteries in various places. In the reign of the Emperor Postumus (251-267) the first market was opened on the site of the Halles Centrales.

During all the early history of Paris there was a region on the eastern slope of the hill of Sainte-Geneviève which was called by the people *Clos des Arènes*. Old writers, like Félibien and Jaillot, recognize it by that name, and students of Parisian topography generally believed that somewhere in that neighborhood there lay buried the remains of a Roman amphitheater or arena. It was hardly possible that a city as important as Lutetia should not have provided some large place for public amusement, and such a building is often mentioned vaguely by ancient authors. Julian himself speaks of the "theater" of the Parisii in the *Misopogon* (written in the year 358). In 1870, when cutting the Rue Monge between the Rues du Cardinal Lemoine and Lapepède and in excavating for a *dépôt des omnibus*, portions of this monument were discovered under an accumulation of fifteen to twenty meters of earth. About one-half of the amphitheater was excavated at that time and photographs and drawings were made; but owing largely to the approach of the Franco-Prussian war it was impossible to interest the government of Napoleon III. in any scheme for its preservation. The excavations were abandoned

and the *Compagnie des Omnibus* erected its stables on the land. In 1883 the excavation of the other half was undertaken under the vigorous leadership of Charles Read, Victor Hugo, Albert Lenoir and Charles Normand, and carried to a satisfactory conclusion. In 1892 the parts recovered were opened to the public as a small park or square, and in 1900 agitation was begun to recover the portions owned by the *Compagnie des Omnibus*.

The Amphitheater was situated a short distance from the Roman road to Ivry on the eastern slope of the hill of Sainte-Geneviève. As usual in such buildings, advantage was taken of the slope of the hill in constructing the seats of the *cavea*. The style of masonry seems to carry the work back to the second century, which agrees well with a tradition that Hadrian built many theaters in France.

The dimensions of the central oval or arena proper are 56 meters on the long axis and 48 meters on the short axis. The total long axis of the building is 128 meters or

420 feet. The chief peculiarity of the building is that the *cavea*, or ranges of seats, extended around only one-half of the area, the eastern half being flat and used as a stage. The building could be adapted to either theatrical or amphitheatrical purposes at pleasure. The capacity was about 10,000 persons, a figure which corresponds to a large population, estimated as high as 300,000 by one competent judge. This is doubtless excessive, but half that number would be a good-sized Roman town.

The great Gallo-Roman monuments at Arles, Orange, Reims and other towns indicate large and wealthy centers of population.

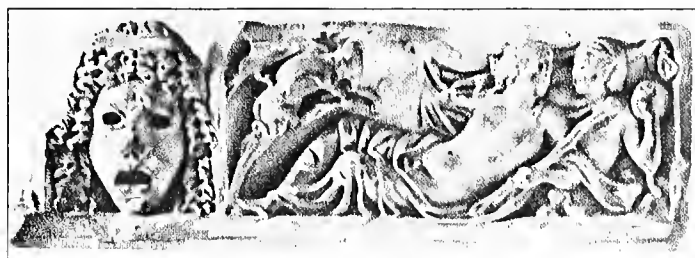
The picture which history gives us of Lutèce, the first Paris, is that of a Roman provincial town of about 200,000 inhabitants, with a few fine streets, several important public buildings, and innumerable huts and small houses surrounded by good vineyards and gardens, and these in turn by the dense primeval forest.

(To be continued)

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A Fragment of Gallo-Roman Sculpture found in Paris

MY GARDEN

BY EDEN PHILLPOTTS

THE conflict between natural and formal gardens does not rage so fiercely as of yore—perhaps because everybody has settled it to their own liking. The ideal solution is, of course, to have both; but since an average suburban amateur must plan his achievements with sharp regard to space, he should make a choice and stick to it. That is my own case, though I live in the country, and I decided for a formal garden; first, because I liked it best; secondly, because to plan glades, vistas, lakes, woodland dingles and waterfalls in an acre of ground is no better than a fool's trick. Beauty on a generous scale was impossible for me, yet with hard work and weather sometimes rising to the dignity of climate, a measure of charm has been attained. There is promise rather than performance. Last winter I spent some time in a garden of one hundred acres on the shores of the Mediterranean. About forty gardeners are occupied there ceaselessly, and among the accessories are a museum and a professional curator. That garden is a dream of exquisite beauty, and contains things only known to exist there in the whole world. They probably do survive elsewhere also; but their habitat is forgotten. People pay pilgrimages from Kew, and worship in that garden and return. One bank of anemones costs a hundred pounds a year to keep in perfection. That show alone would fill my garden and run over. Yet, when I came back to my patch, I was quite pleased to see it again. Because the thing you have made yourself has always its own charm—for you. There are seven hundred sorts of plants in my garden, and of some I have many species. When the genera exceed a thousand, the fun ought to begin, and "severe fighting may be expected," as the war correspondents say. Still it is a garden, not a nursery. I have a nursery also, where I make my experiments, and flower new plants, and compare them with the catalogued descriptions of them, and get a great deal of innocent fun in this way alone.

There are practical tests by which you may know if you are really a gardener at heart, or merely a common man, who thinks that he is a gardener. What, for instance, is your view of a nurseryman's annual autumn or spring list? Do you let these things seduce you twice every year? Do you linger over them when you should be reading Shakespeare or improving yourself in other ways? Do you make out long catalogues of plants and pretend to yourself that you are only doing it for a joke; and then pop your list into the post, and presently, when a box comes and there is half-a-crown to pay, declare that you had forgotten all about it? If you do these things, you may consider yourself a gardener, and I shake your hand. Nurserymen's catalogues ought to grow upon a young gardener like drink. He must, of course, begin by believing every word. Only bitter personal experiences extending over many years should shake him. I myself still have faith in nearly everything but the pictures of vegetables. I will not accept the illustrations of peas, and French beans, and melons. I have proved that most of the other things can be produced with an effort and a little management of the photographic apparatus; but I have never yet grown a green pea-pod a foot long with thirty peas the size of cherries in it, and I never expect to do so.

A professional nurseryman is always above petty repartee, and, when chronicling failures, I have been met in a high spirit of sympathy combined with allusions to new and hopeful strains of vegetables likely to meet my requirements.

Once a grower sent me a family of slugs with a parcel of plants, and though one appreciates the little attentions and gifts that are a matter of every-day generosity with the larger-minded professionals, yet who would add a slug to his collection? Mine, at any rate, is complete, and I can put most varieties on the market at rates that would surprise you. Once a slug came to me with aquatic

plants from America. A gentler spirit might have spared such a navigator among slugs; but I killed him. You see there is in my garden a rock-border forty-five yards long; and I have planted it with more than a thousand plants; and the thing is common knowledge in slug circles for miles. At the fall of night *Helix* invites *Limax* to sup there; and I pay the bill every time. Therefore, in the matter of slugs, you will find me adamant. After all, the natural habitat of a slug is a mere matter of sentiment, and that Philadelphian may have been a notorious scoundrel they purposely captured and deported. A poet has said the last word about the slug: Longfellow of all people.

“The son of mystery;
And since God suffers him to be,
He, too, is God’s minister,
And labors for some good
By us not understood!”

It may be so. I say nothing, but do what I believe to be right. Mr. Robinson in his classic, “The English Garden,” lays it down that if your slug “be stabbed or cut through with a sharp-pointed knife at the shield, the creature dies immediately.” This is probably true. He ought to do so, and we might then say of him that he was neither lovely nor pleasant in his life, and in his death he was divided; but for my part I suspect that Devon slugs do not always perish when treated in this way. My gardener’s theory is that they join again and proceed with their business of destruction as though nothing had happened; while I, on the other hand, maintain that each half develops into a new slug, and that, as we say of some plants, they are increased by division. I have read lists of slug-proof things and smiled. Let me bring up a leash of my giant veterans. They are striped yellow and black, like tigers. I will keep them hungry for a day or two, then slip them at twilight among your slug-proof plants, and you’ll see all about it in the morning. As a matter of scientific fact, the naval oak, the mountain pine and the *araucaria* alone escape.

Another grand test of the true gardener is his attitude towards butterflies. When a man beams on a butterfly and invites you to watch it opening and shutting its glorious wings in the heart of some good plant, be

sure he is a duffer. The only exception may be granted in the case of a tyro who has yet to learn the inner truth about butterflies and their marvelous maternal foresight. If you are an entomologist, well and good. I do not criticise. We must all have our simple pleasures, and the more butterflies you catch and pin into boxes the better I shall like you. Come to my garden and welcome. There will always be a glass of sherry and a biscuit for you after your sport is over. But if you are a gardener, then don’t bother about their gorgeous wings, but kill everyone of them that you can catch, or drive them next door. When I say this to kind souls, they think it cruel and tell me that the butterflies are only sipping nectar. They may be. They must live, like their betters, and if they merely sipped nectar, they might all come, and I would even plant special butterfly flowers for them, as some rash spirit now and then advises in the gardening journals. But, mark me, it is not what a butterfly takes; it is what she leaves that I object to. The females of the *diurnal lepidoptera* lay eggs in astounding numbers, and, remembering exactly what they liked when they were themselves caterpillars, they choose those particular plants for their nurseries. A butterfly’s taste is invariably expensive. They always select a specimen plant, and they arrange that their eggs shall hatch out just before it flowers. Buds and infant caterpillars bloom together, and the result is that a plant you paid good money for will suddenly turn into a tattered green rag at the most interesting and critical period of its career. Then you lose self-control and a family of jolly young caterpillars comes to a bad end. How much better that it should have had no beginning. I remember a glorious *Romneya Coulteri* just bursting into blossom. Full fifty delicious buttons trembled above the gray-green foliage, and presently they opened, and the great crimped petals glittered, and the golden beads at their hearts shone in the sun, while a delicious odor of primroses made that spot good to breathe in. All was joy and gladness. Congratulations were showered upon me. But then began the telltale tatters. By day the enemy escaped me; but when darkness returned I had him. Two and twenty lusty brown hooligans did I bring

to heel between nine o'clock and nine-thirty. An entomologist would have cherished them and fed them on good green stuff, and warmed their mothers' hearts; but I looked at Romneya gazing there with lovely, pitiful eyes, that gleamed across the darkness; and those caterpillars vanished into the life beyond.

I dislike killing things. After a man has turned of forty, his greed for slaughter of bird, beast or fish probably wanes somewhat according to the measure of his intellectual activity; but in a garden, death must be recognized as part of the regular machinery. Have no fear for the type. Nature will look after that. If it is really true that the fittest only survive, a green fly is about the fittest thing that ever gladdened the bosom of the spring. Would that some of our lilies, or tiny, shy androsaces, or delicate Cape bulbs, imitated the fecund riot of aphids! Yet, if they did, perhaps half their charm might vanish. I am not, however, one who loves a thing for rarity—far from it. Some of the rarest things are plain; some are positively ugly; but to have good flourishing vegetable curiosities is a pleasant circumstance and gives self-reliance. For instance, not long ago I flowered *Gloriosa Carsoni*—a grand purple and gold creature sent to me by a brother from the jungles of the Zambesi basin. Kew named it for me, then Kew asked for a piece, because Kew had not got it. Think of that! Now, when people talk about Kew, one feels justified in indicating that the success of our greatest garden is partly a personal thing. I make no actual claim, but merely state what I have added to our national affluence in this matter. When pressed for details, I admit that Kew—always generous—sent me some noble plants in exchange for my *Gloriosa Carsoni*. I have a great many queer things coming on that also started life beside the Zambesi; but one can hardly hope for such another beauty as Carson's gloriosa to appear amongst them.

In this paper—whose egotism must be pardoned for the title—I propose to tell you of my climbers and flowering shrubs, my lilies and American peat lovers; then I will describe my bog and water plants; and, lastly, make mention of the roses, the rock border, the primrose corner, and a few minor affairs of the edible sort. By that time you will

have had rather more than enough of it and turn back again to prices or the war news; or you might give this copy of your magazine to the gardener on reaching your destination, if it be possible to interest him in horticultural literature.

There are two very simple rules to insure successful gardening, and if they were always followed there could be no failures anywhere. First ascertain exactly what a plant ought to have above ground and below it. Secondly; if you cannot supply those conditions don't buy the plant. This may sound cowardly; but understand me. I only want you to be reasonable. I know the expert who, fifteen years ago, proved to demonstration that *Choisya ternata* would flourish in the open air. By this discovery he justified his existence and brought joy to the hearts and money to the pockets of many honest men. You, too, may prove that something we grow in the cool house is better out of doors. Noble secrets may be awaiting your discovery. But conduct your investigations in a spirit of reason. Observe those general principles based on experience and common sense. There are obvious truisms of gardening, such as that clay is no good for lilies, or lime for rhododendrons, or a temperature that falls below zero for pineapples; and from these crude certainties we rise to subtle distinctions and higher truths. It is by studying Nature's own way that you will succeed best. Be ready to learn at every turn. Recently a gardener was told off to show me over a garden. The place proved unpretentious and fairly satisfactory; but I saw evidences of blazing ignorance in sundry directions. The gardener was doing idiotic things to some most ordinary plants that only asked to be left alone. "Do you get any time for reading?" I inquired. "Time enough" he admitted, "but I don't want no reading, sir; I've got everything here!" He touched his stupid head as he spoke, and implied that all the lore of all the horticulturists was therein packed. I said nothing. Men of that stamp must go their own wild way to perdition. Presently this fraud will come to grief with a cabbage, or some other simple child of Nature, and then, after finding himself cast out from that garden, will wear sackcloth and ashes and beat his breast,

and admit that after all some crumbs of knowledge had escaped him.

One naturally begins these reflections with the topic of soil. It is a huge subject—as big as the habitable world, in fact. From sea sand to the stony débris where alpenines cling on the faces of precipices, every sort of mother earth demands our respect and study. When I say “respect,” however, I omit clay. Personally I have no use for clay in my garden until it has been baked into flower-pots. It is true that burnt clay has a charm for some good men; but first you must burn it; and that is a very complicated task that often estranges the most friendly neighbors. I know that roses do well on clay: that, however is merely to the credit of the rose, not the clay. I lingered on London clay myself for years; but nobody can pretend that I flourished. ’Tis sullen, bad-hearted stuff—greedy as the grave—and the only way with it—as with the devil—is to fly from it, or make it fly from you. Failing these alternatives, put your trust in roses, and evergreens that nothing will kill; but do not dream of any bulbs except the narcissus family; and if you are contented with that show don’t call yourself a gardener. In my garden the soil is good, bad and indifferent. Where the natural earth is loaded with lime, as here, one must make hard and fast limits, for many important things won’t stand it. For peat plants I dig special beds; for others I graduate the soil from stiff loam through various stages and combinations of earth to the almost pure sand with a touch of leaf that a calochortus likes. In my rock border there are little separate beds of peat for the alpine roses and other dwarf rhododendrons and azaleas. These beds get bigger and bigger; because, taking it all round, there is nothing like peat. Fortified with a good leaf-mould and mixed with sand and medium sized fragments of red sandstone and limestone, it makes grand rockery stuff; while in deep, cool half-shaded borders the choice plants that prosper in it are innumerable. In a full sun the big shrubs appreciate it, and also nearly all bulbs. I put Kelway’s grand strains of the gladiolus into choice loam and into peat side by side last year, and there was no comparison in the results, both above and below ground. The peat-earth people

simply looked down on the mixed-earth company from the first; and when, after flowering, all came up to winter indoors, the bulbs were far finer and the offsets more numerous from the peat.

My climbing plants are displayed upon a garden room and pergola combined. The thing is my own invention, faces west and bends outward to the garden in the shape of a bow, the door in the middle and crescent beds in front of the pillars. One half is covered with red tiles carried back at a gentle slope into a belt of evergreen; the other half is open wire-work arranged for a summer curtain of many clematis, various vines, silk vine, *Baldschnanie polygonum*, *cucumis*, rose and *aristolochia Siphio*. Annual climbers join the aspiring throng in July, and they all fight it out together. *Salpichroa* did too well here, and his superabundance of zeal has resulted in the industrious soul being dismissed to a dead apple-tree elsewhere. Probably the *polygonum* will over-do it anon and go after the salpichroa. Authorities name September as this *polygonum*’s flowering time; but mine has a preliminary flourish of rosy inflorescence during June, and gives a regular Brock’s Benefit in autumn. The pillars of my garden room support that lovely gem, *Mitraria coccinea*, from Chili; *Thladiantha dubia*; the azure-berried vine (whose azure berries I take on trust); *Apios*; *Celastrus scandens*—a plant perfectly foolish about peat; and a beautiful climber, *Lophospermum scandens*, which I grow as an annual. Among new arrivals here is the dainty *Akebia quinata* from Japan, and *dioscorea*, a fine twiner, that would be a popular vegetable if its huge, potato-like roots did not sink so deep. Both appear to be content.

You naturally ask why I make no mention of the great convolvulus and ipomœa group. Well, they are lovely things and the double rose-colored calystegia is exceedingly charming seen in another person’s garden; but when you have one little acre only, it is necessary to keep a sharp eye on all perennial bind-weeds—wild or tame. They travel underground as fast as a mole, and crop up, like poor relations, at the most exasperating times and places. I have some under a large araucaria, and annually they bound up into his thorny embrace with stern endeavor to

reach the top and strangle his life out. But the tree survives and the effect is good. With annual species of course you are safe, and these, including *mina lobata*, I grow.

Now in front of my climbing plants—but what is this? Surely not the end of the allotted space? And I had merely settled down in my chair! But, perhaps when the

times are less stirring, and there is no more war, and less public speaking, and Parliament is up, and the courts closed, and London empty, and holidays are in the air again, I may proceed upon this peaceful theme. You have stood at the threshold of my garden, as it were. Next time we meet, you must walk in.

AN ATTRACTIVE DWELLING

AT SWARTHMORE, PA.

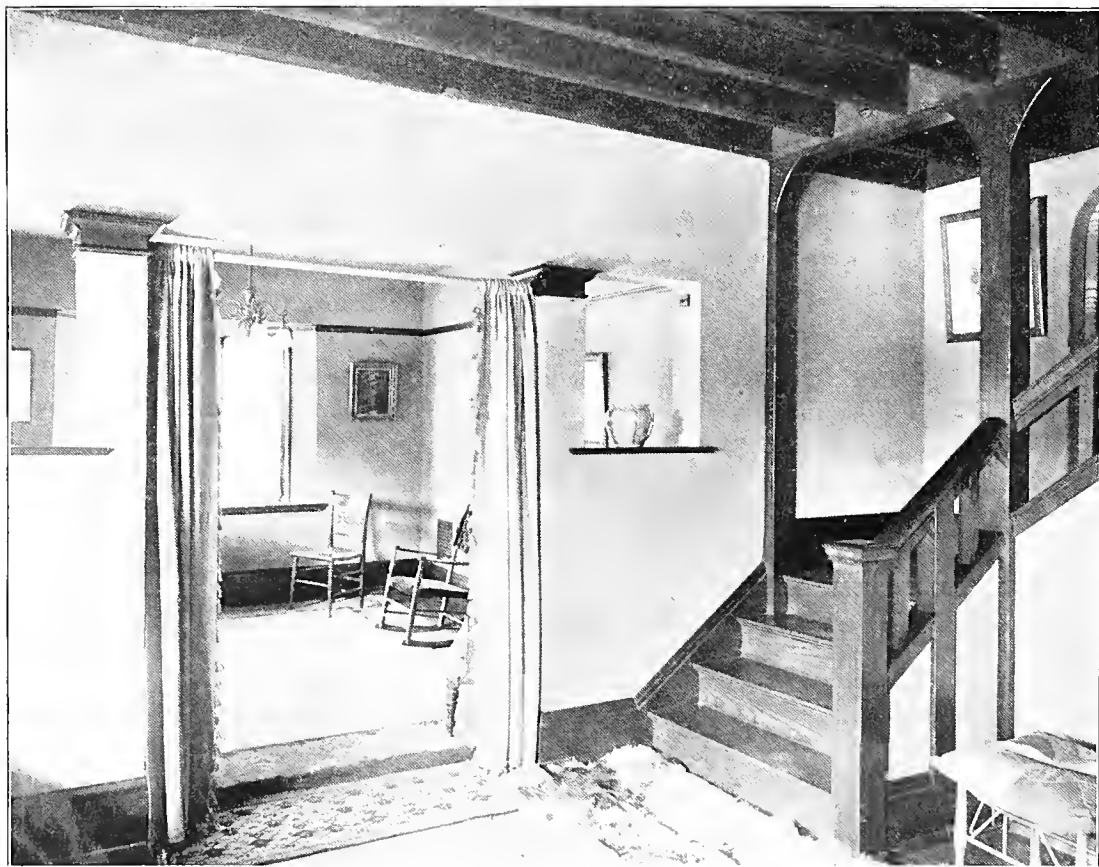
DESIGNED BY W. E. JACKSON, ARCHITECT

THE proverbial criticism on modern architecture is the disproportion of detail to mass. In passing through our suburbs one is too often confronted with a profusion and confusion of bumptious and sprawling architectural details, each clamoring for recognition, so dividing the attention that “the har-

monious whole is by no means in evidence.” One writer has alluded to a certain section of our country where twelve bay windows are bestowed on one small house.

If not a relief, it will be at least a contrast to turn from such a tax upon the imagination to the house here represented, one of those

which distinguish the suburb of Swarthmore, Pa. The house of Mrs. J. N. Beistle is almost devoid of detail, depending on the proportion of its parts for the effect and interest, which are so simply developed that they are seen at a glance. As befitting a small house, it is treated in one mass, with gables at either end, the broad side toward the street. We see a simple superstructure



THE HALL



THE HOUSE FROM THE ROAD

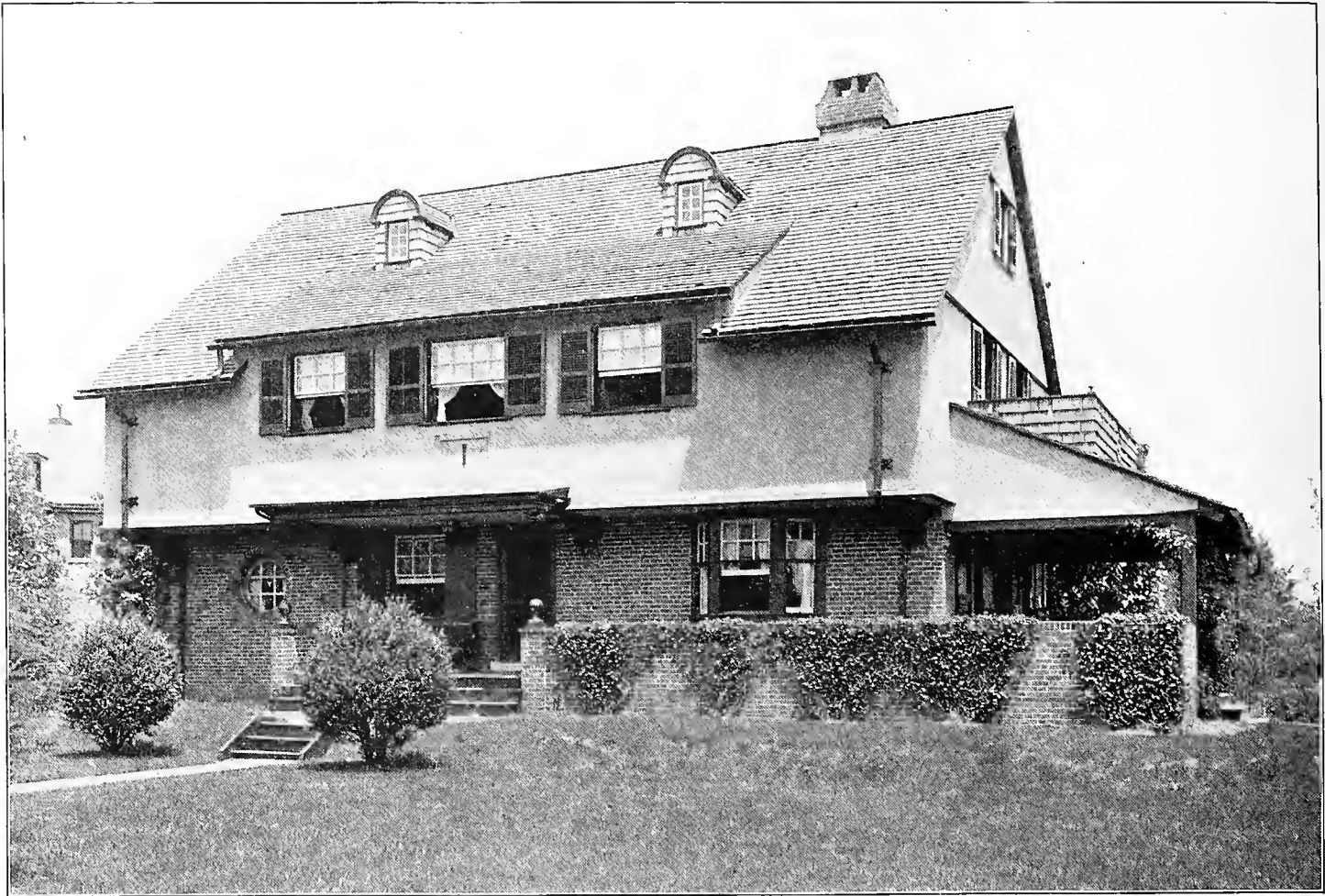
covered with rough, straw-colored rough-cast and a roof of gray shingle, overhanging a base of low-tone gray red brick, with shutters and mouldings of wood, stained a leaf green color.

Being located on flat ground, the house is raised upon a low terrace, and low broad proportions prevail. The proportion of detail to mass is such that the whole is at once seen as a unit,—even the two dormers, not contemplated in the original design,

being added at the suggestion of the owner, and of modest proportions controlled by the designer.

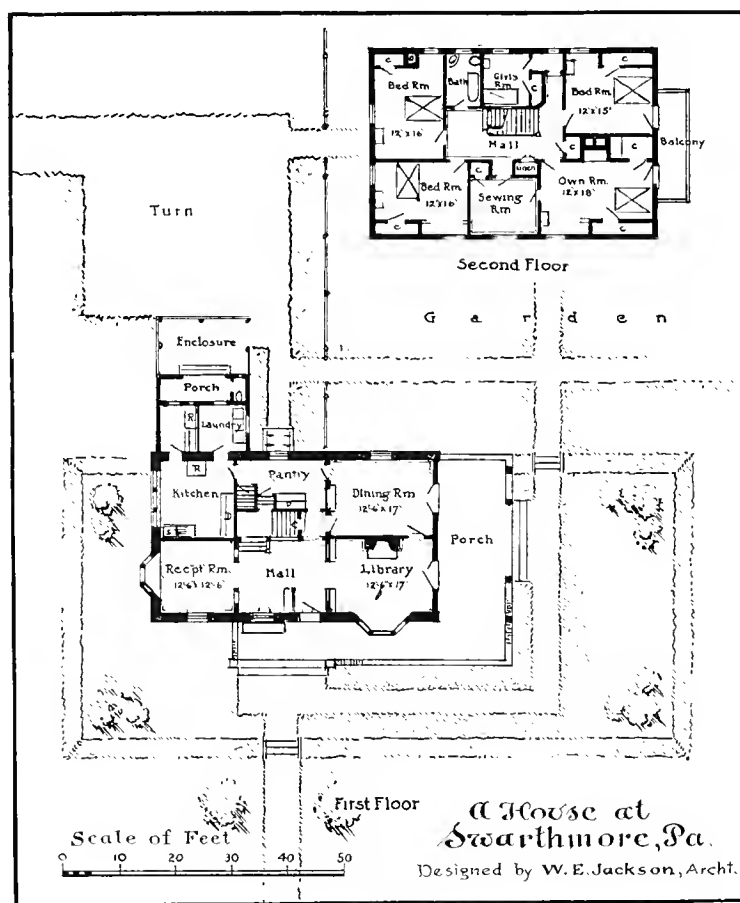
The subtle breaking of parallel lines seen in the roof eaves and in the overhang are one of the charms of the design.

Where it is noticed that the breakings harmonize with each other and that the lifting of the roof eaves just frames in the frieze of windows, and that the break in the overhang forms a hospitable shelter to the entrance



THE FRONT OF THE HOUSE

steps, the interest is renewed. And on further study the entrance hood will be found to accentuate the grouping of the front door window-bench; this group being balanced on either side by a bay and round window, and the whole balanced by the rain conductors, the importance of their function being evidenced by slightly ornamented stay irons. And to sum up, the sun-dial will be seen to gather together the upper and



THE PLAN

lower central features, and furthermore to form a focal point for the whole façade.

Of course the foregoing is more to be felt in reality than to be set out in cold type, and we only hazard the attempt in order to suggest the interest that may be aroused by proportion only, without resort to any striking detail or obtrusive feature. And be it remarked that proportion costs not a cent, while features cost illimitably.

HINTS ON LANDSCAPE GARDENING

FROM THE PEN OF HUMPHRY REPTON, ESQ. (1752-1818)

PART II.

IN judging the character of any place to which I am a stranger I very minutely observe the first impression it makes upon my mind, and, comparing it with subsequent impressions, I inquire into the causes which may have rendered my first judgment erroneous. I confess there has hardly occurred to me an instance where I have experienced so great a fluctuation of opinion as in Crewe Hall. I was led, from a consideration of the antiquity of the Crewe family in Cheshire, to expect a certain degree of magnificence; but my first view of the house being from an unfavorable point, and at too great a distance to judge of its real magnitude, I conceived it to be very small; and, measuring the surrounding objects by this false standard, the whole place lost that importance which I afterwards found it assume on a closer examination.

In former days the dignity of a house was supposed to increase in proportion to the quantity of walls and buildings with which it was surrounded. To these were sometimes added tall ranks of trees, whose shade contributed to the gloom at that time held essential to magnificence.

Modern taste has discovered that greatness and cheerfulness are not incompatible: it has thrown down the ancient palisade and lofty walls, because it is aware that liberty is the true portal of happiness; yet, while it encourages more cheerful freedom, it must not lay aside becoming dignity. When we formerly approached the mansion through a village of its poor dependents, we were not offended at their proximity, because the massy gates and numerous courts sufficiently marked the distance betwixt the palace and the cottage: these being removed, other expedients must be adopted to restore the native character of Crewe Hall.

The situation of Tatton (Park) may be justly described as too splendid to be called interesting, and too vast to be deemed picturesque; yet it is altogether beautiful, in

spite of that greatness which is rather the attribute of sublimity than of beauty.

The mind is astonished and pleased at the very extensive prospect, but it cannot be interested, except by those objects which strike the eye distinctly; and the scenery of Tatton is at present of a kind much beyond the pencil's power to imitate with effect; it is like the attempt to paint a giant by himself in a miniature picture.

Perfection in landscape may be derived from various sources: if it is sublime, it may be wild, romantic, or greatly extensive: if beautiful, it may be comfortable, interesting, and graceful in all its parts; but there is no incongruity in blending these attributes, provided the natural situation continues to prevail; for this reason, no violation will be offered to the genius of Tatton Park, if we add to its splendor the amenity of interesting objects and give to its vastness the elegance of comfort.

It is not from the *situation* only that the *character* of Tatton derives its greatness. The command of adjoining property, the style and magnitude of the mansion (from the elegant design of Samuel Wyat, Esq.), and all its appendages, contribute to confer that degree of importance which ought here to be the leading object in every plan of improvement.

Vastness of extent will no more constitute greatness of character in a park than a vast pile of differently colored building will constitute greatness of character in a house. A park, from its vast extent, may perhaps surprise, but it will not impress us with the character of greatness and importance, unless we are led to those parts where beauty is shown to exist, with all its interest, amidst the boundless range of undivided property.

In the vicinity of the metropolis there are few places so free from interruption as the grounds at Wembly; and, indeed, in the course of my experience, I have seen no spot within so short a distance of London, more

perfectly secluded from those interferences which are the common effects of divided property and a populous neighborhood. Wembly is as quiet and retired at seven miles distance as it could have been at seventy.

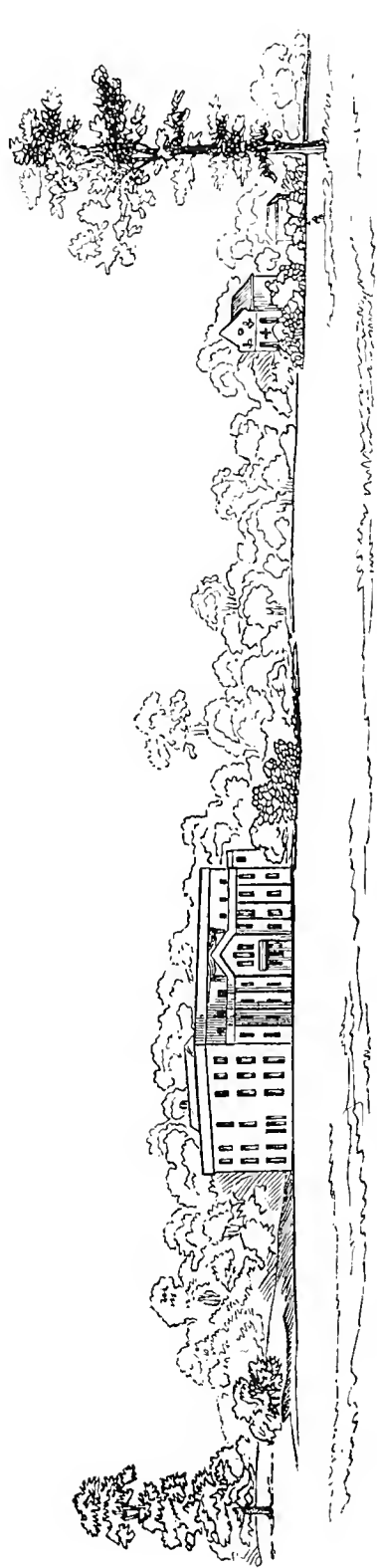


FIG. 7. Wembly.—The old red house, with the blue slate roof of the laundry rising over it, and choked up with the adjoining shrubbery.

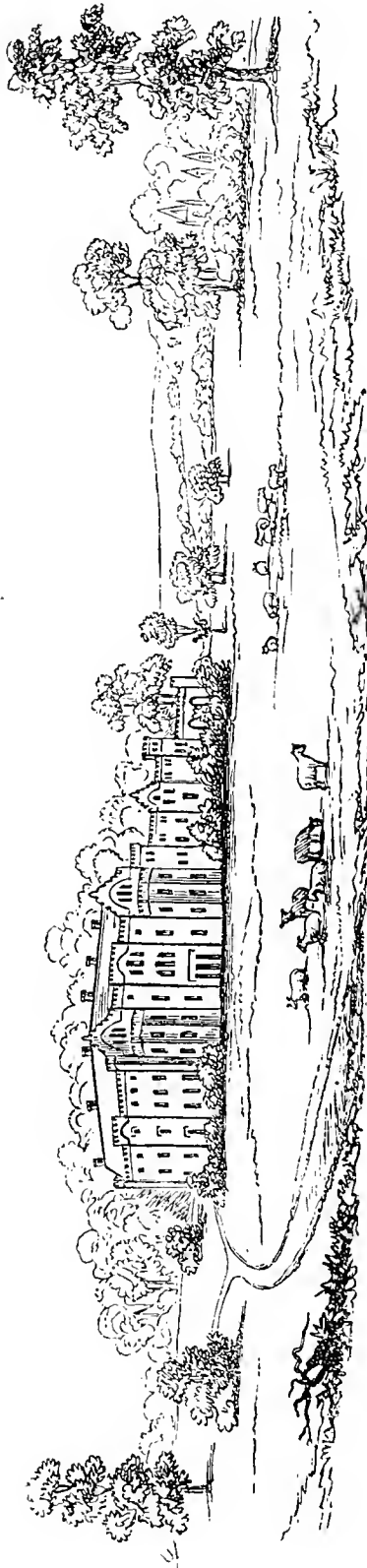


FIG. 8. The old red house altered, by adding battlements, and changing its color from a red brick to a cream-colored stone; the offices, before at a distance, being brought near so as to join the house and add to its effect; and the shrubbery removed, to show more extent of park and prospect.

The fatal experience of some who begin improvements by building a house too sumptuous for the grounds, has occasionally induced others to consider the grounds inde-

pendent of the house; but this, I conceive, will unavoidably lead to error. It is not necessary that the house and grounds should correspond with each other in point of size, but the *characters* of each should be in strict harmony, since it is hardly less incongruous to see a palace by the side of a neglected common, than an ugly ill-designed mansion, whether large or small, in the midst of highly improved scenery, to every part of which it must be considered as a disgrace.

Our Figures 7 and 8 present the general view of the house, offices and stables as they appear in the approach. In the present state (see Figure 7) there is a gloominess and confinement about the house, proceeding from the plantation, necessary to hide the vast quantity of unsightly buildings with which it was encumbered; yet one of these buildings, viz., the laundry, is so large and lofty (see the sloping roof, rising over the square mass of the house in Figure 7) that it divides the interest with the mansion, or, rather, takes the lead of the house itself, by its color (being covered with blue slate) and more extravagant form. I have supposed an opening made betwixt the house and the mass of wood surrounding the stables (on the right-hand side of the landscape), to detach them from each other and to give an extent and cheerfulness; which is the more advisable on that side, as, from the shape of the ground on the other, there is some confinement: though I confess, if the house were Gothic, that shape would rather be a circumstance of picturesque beauty, since we are accustomed to see elegant Gothic structures at the foot, or on the sloping side, of a hill. The stables, without being too conspicuous, may be just seen to rise above the shrubbery, so that,



FIG. 9. The Entrance front of Welbeck, with the entrance porch on the ground floor, which makes the house appear to be situated much lower than it really is, from the ground having a slope towards it.

while they give importance to the mansion, they will possess only a subordinate place in the general scenery, still contributing to that unity of design which makes a composition perfect. (See Figure 8.)

At Welbeck the house appears to stand much lower than it really does, by the entrance in the basement storey (see Figure 10), which, being carried up to the principal floor, will not only be of great advantage to the inside, by removing all necessity for ascending the present staircase, but the effect on the outside will be much greater than may at first be imagined; since, by giving an opportunity of altering the shape of the ground, it will take the house out of a hollow and set it on a pleasing eminence.

The ground, at present, slopes gradually towards the house, with a flat hanging level, which is evidently artificial, and, from the northwest corner of the projecting wing there is a ridge of earth which divides this platform from the adjoining valley. The superfluous earth from this ridge will be sufficient to answer every purpose of raising the lawn to the house; and I propose to slope the ground with a gradual fall from the riding-house to the valley, and to cross this fall by an additional steep from the west front, making both to wind naturally towards the low ground of the valley.

The earth may be raised just above the

tops of the windows in the basement storey, which may still be sufficiently lighted by an area; but when the lower row of windows is totally hid, the house will appear too long for its height, and the depth of roof will be still more conspicuous. Having hinted this objection to Mr. Carr, he immediately assented to it, and after various attempts to counteract this awkward effect, without any great operation, the following

appeared the most simple: viz., that the present pediment (which is incongruous to the battlements) should be raised as a square tower, and that the parapets, also, at the ends of the building, should be raised to unite with the chimneys in the gables. This will serve not only to hide more of the roof, but will give that importance to the whole fabric which, in a large mass of Gothic building, is always increased by

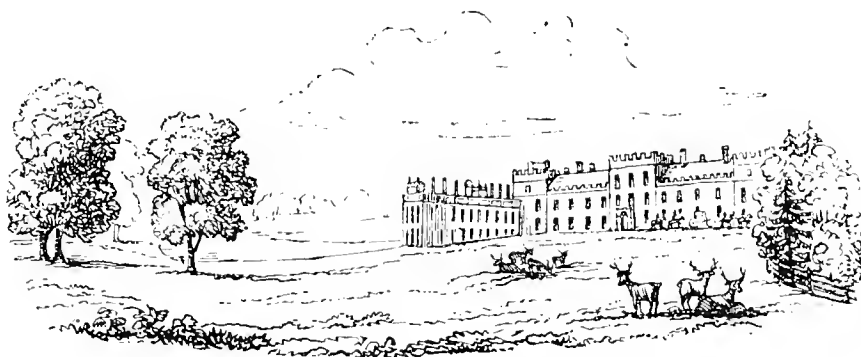
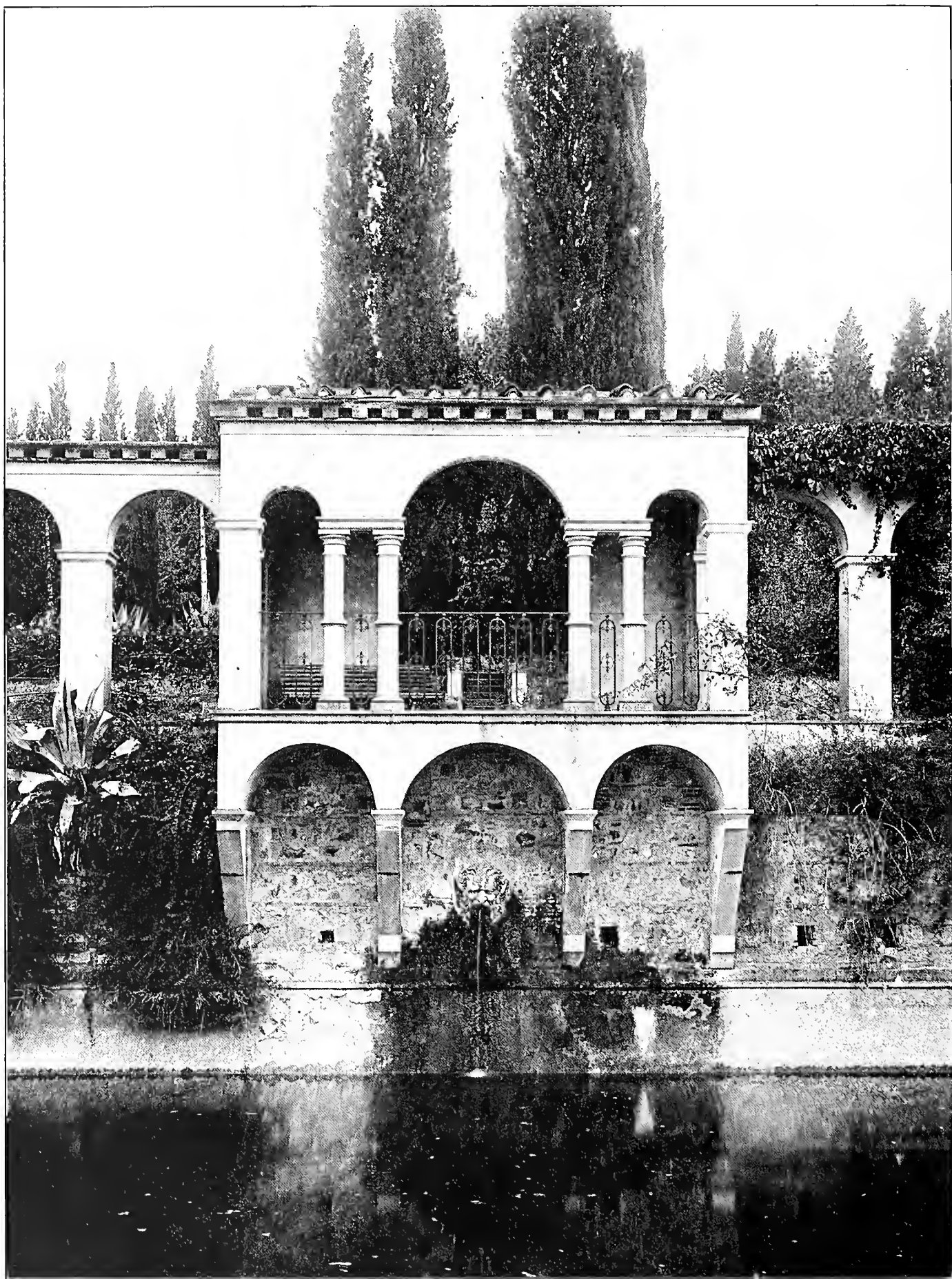


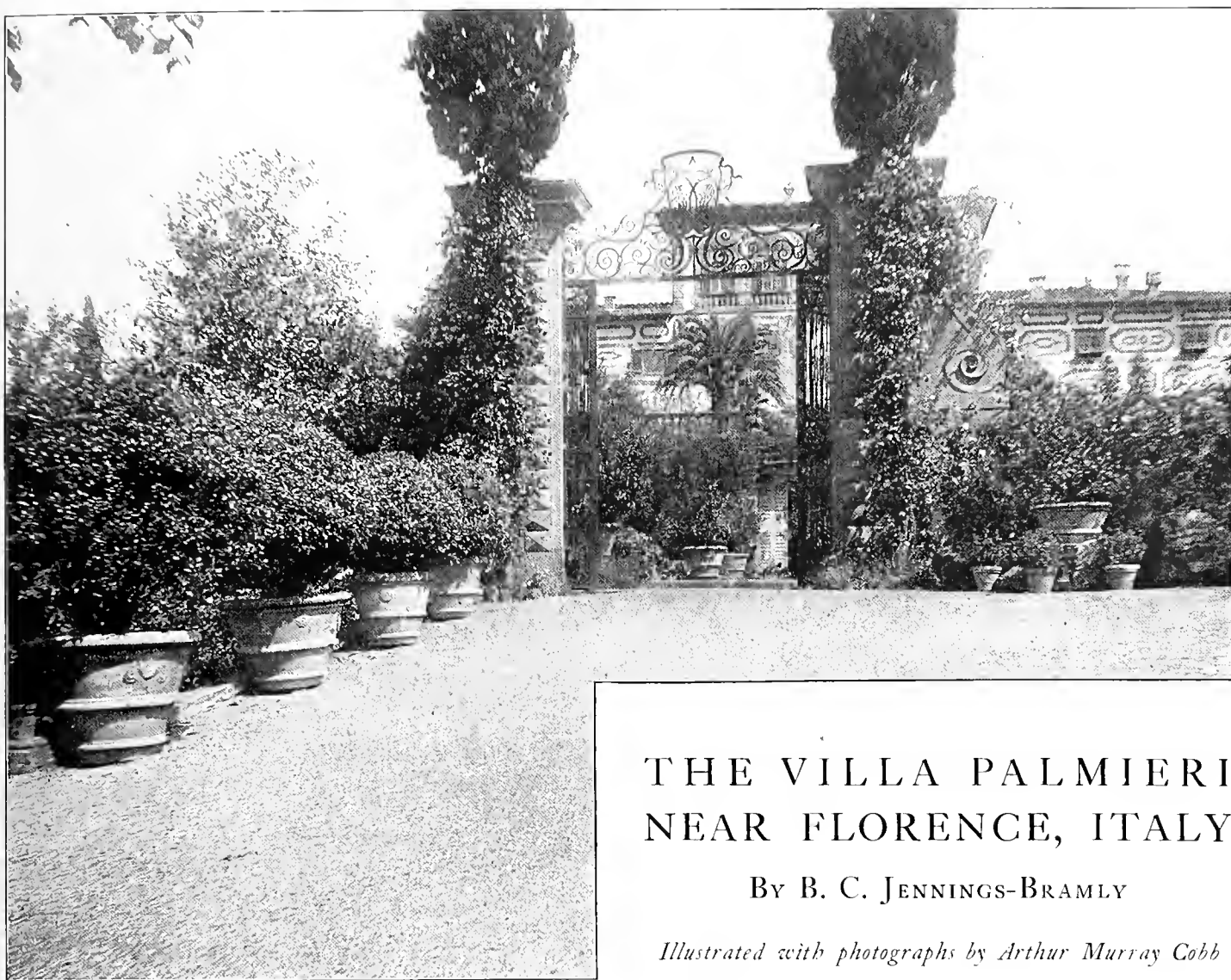
FIG. 10. The Entrance front of Welbeck altered, by raising the earth above the lower storey, and thus placing the house upon an eminence. The roof is also partly hidden by turrets.

the irregularity of its outline. (See figure 9.)

Our Figures 8 and 9 may serve to show this effect. I have also changed the color of the roof and chimneys; for, though such minutiae are apt to pass unnoticed in the great outline of improvement, I consider the mention of them as a duty of my profession, as the motley appearance of red brick with white stone, by breaking the unity of effect, will often destroy the magnificence of the most splendid composition.



THE BALCONY OF THE TENNIS LAWN AT THE VILLA PALMIERI



THE VILLA PALMIERI NEAR FLORENCE, ITALY

By B. C. JENNINGS-BRAMLY

Illustrated with photographs by Arthur Murray Cobb

IN Italy a garden is essentially a luxury of the rich. The very expression, "Italian garden," brings before the imagination long lines of stately walks, wide terraces and statues and fountains and marble seats and stone balustrades, to which flowers add the beauty of their color, without having been in the first thought of those who planned it.

The homely cottage garden of England is not known here, nor does the *petit bourgeois* of an Italian town invest his savings in a patch of grass, ornament it with glass balls and rustic armchairs and proudly call it "*mon jardin*," as does every right-minded French shopkeeper. Neither does the Italian care for that which makes a German heart happy: a strip of ground on the high road, not too far out of town, where he can build an arbor and there, heedless of dust and noise, seen and seeing, he may enjoy his *kaffe* and *kuchen*.

The Italian is more practical. If he buys land, he wants a *podere*, not a garden. He wants vineyards and olive trees, maize and corn of his own. He leaves it to nature to make things beautiful around him, and she does it well! In spring his every field becomes a flower garden, brilliant with various colored anemones and tulips, and beautiful with the softer shades of irises and monthly roses. In summer he looks out upon the tender green of the young vine leaves, the misty gray of the olives and upon, here and there perhaps, a huge oleander bush all aglow with blossom. In autumn the deep purple of the hanging grapes, the darker green of the leaves make the *podere* beautiful. Why, therefore, should the man of limited means trouble to have a garden when he can enjoy so much beauty in the things growing for his use? Some such reason may, I think, account for the absence of not only the poor



THE ENTRANCE BESIDE THE GREENHOUSE

man's, but of the small business man's garden in Italy. On the other hand, nearly all the great villas have pleasure grounds that form part of their architectural design and without which it would not be complete. When looking over Zocchi's formal drawings, this becomes very apparent. He seems to show us the skeleton of the architect's design, the dry bones of every walk and of every flower-bed and of every shrubbery. Time, however, has softened all that was stiff and rigid. The trees have spread their branches, the flowers have encroached beyond the lines fixed for them, and now, as you turn from the old engraving to the real thing, it is as if the dead had come to life.

This would certainly be the feeling of anyone who, after looking at Zocchi's stately drawing of the grand Villa Palmieri, were suddenly to find himself in its beautiful gardens. Since Zocchi drew them the hot sun has burnt many a rich tone into the old walls

and now it lies on terrace and statue, casting deep shadows from tree and shrub, sparkling on the water of the fountains and glowing on a wealth of flowers such as can only be seen in an Italian garden. First and foremost, roses. Roses everywhere, in the flower beds and on the walls, roses pink and white and yellow and deep red, of all kinds and of all colors blooming with a positively reckless profusion. And there are other flowers as well, and many. A clematis turns its milk white petals to the light on this wall; lilies-of-the-valley are clustering in that shady spot; the faint perfume of wistaria, nearly over, still floats on the air; above a white acacia is showering its scented blossoms on the grass below; and there are azaleas, and pinks and peonies, and yet the mass of roses is such that the impression remains of roses, and roses alone, everywhere.

To describe the Villa Palmieri, however, we must approach it not from the gardens, but by its carriage drive which, branching off the high road about a mile from the gates of Florence, runs up a hill, with the *podere* to the left, the gardens to the right, the latter being screened from view by a thick hedge of clipped cypresses. You reach the *cancello*, or iron gates, that close in the grounds. Above, to your right, is the terrace, under which, through the old *Arco dei Palmieri*, once ran the old road to Fiesole. Now this is closed, the late Earl of Crawford and Balcarres having benefited the public at large and added to the privacy and quiet of his own grounds by making a new road, which, skirting his property, rises gradually until it emerges in the village of San Domenico.

The *cancello* passed, the road runs upward and then curves round through a small wood, whose trees serve the double purpose of shading the drive and protecting the house from the cold winds that blow down from the higher hills beyond. The villa is entered from the north. All is in shade on this side,



THE WIDE TERRACE

Which runs along the whole south front of the house

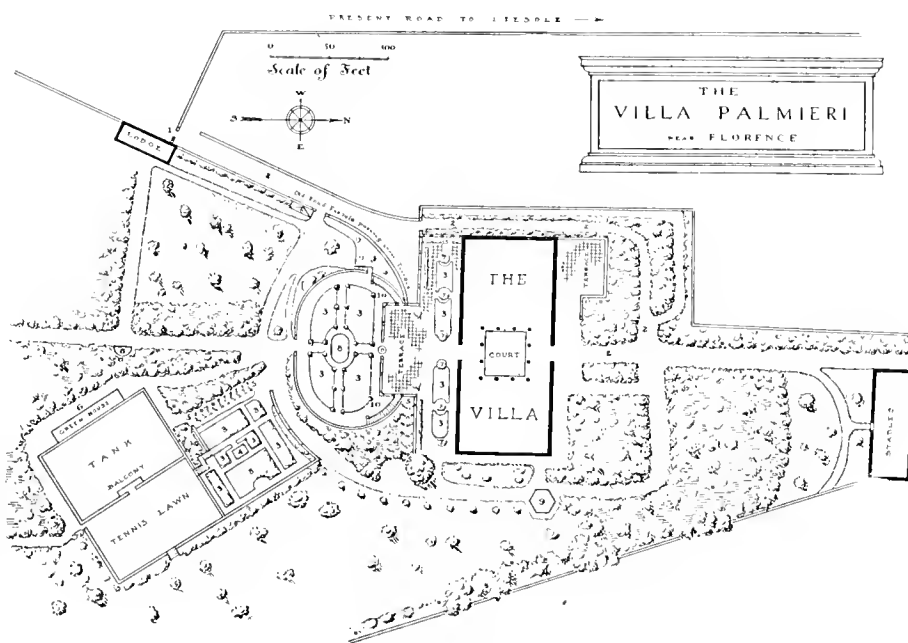
but the doors stand wide open, and the effect of sunlight beyond, playing on the water of the fountain in the *cortile*, is very charming. Your eye passes through successive light and shade to the terrace on the further side of the house, which is reached through wide doors, open too, under the loggia on the south wall of the house. This loggia runs along only one side of the *cortile* and is supported by four columns which, standing two and two on either side of the gates leading to the terrace, form a portico to it, the span of the arch framing a characteristic bit of seventeenth century ornament in stucco of chubby cupids struggling with heavy draperies placed on the walls beyond.

Two fine rooms running its whole length open on the east and west

sides of the *cortile*; one the library, the other still known as the theatre room, although nothing remains to indicate its former use but the orchestra's richly decorated balcony.

The wide terrace which runs along the whole south front of the house is sufficiently seen in the illustration to need little description. It is a garden in itself, for by the middle of April the palm trees have been freed from their winter coverings and the

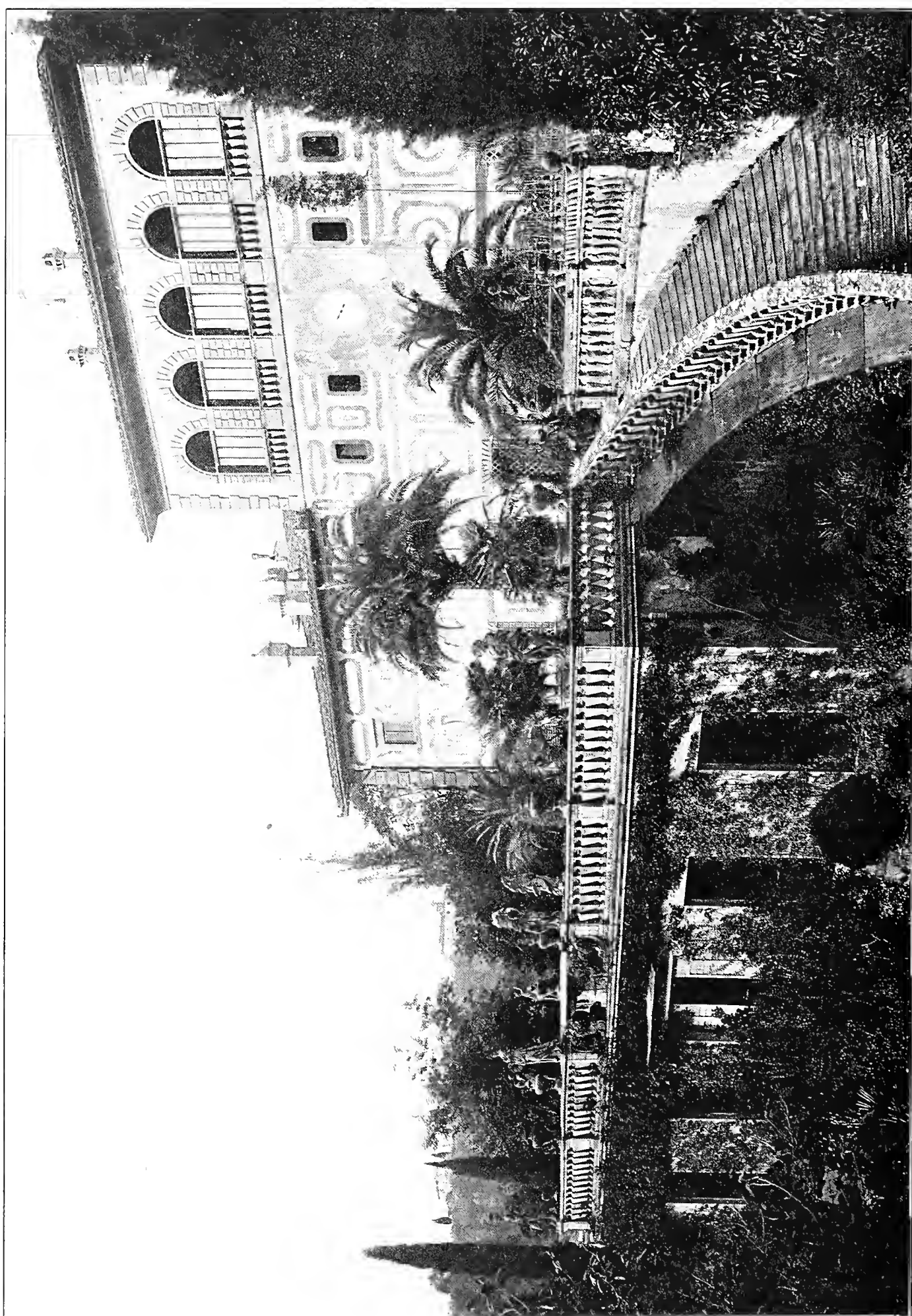
two long flower-beds, which run along in front of the windows, are all ablaze with the bloom of Indian azaleas. On each side stone-paved "mule steps" sweep round in a fine curve from the terrace above to the garden below. A stone balustrade, massive as that round the terrace, borders it on each side. The space un-



THE PLAN OF THE VILLA GROUNDS

Especially surveyed and drawn for HOUSE AND GARDEN

- | | | |
|------------------|-------------------|----------------|
| 1. Entrance Gate | 4. The Spring | 8. Fountains |
| 2. Drives | 5. Arbors | 9. The Chapel |
| 3. Flowers | 6. The Greenhouse | 10. Mule Steps |
| | 7. Palm Trees | |



THE VILLA AND ITS TERRACE



THE MULE STEPS ASCENDING FROM THE WALLED-IN GARDEN

der the terrace is used as an orange house. The garden immediately below the terrace is small and walled in. It has been left as it was except that roses and creepers have grown over every inch of wall and blurred the lines of masonry with bloom and leaf. The beds and grass plots and gravel paths and lemon trees in pots make a formal design

with the circular fountain as a center. The beds, about two feet deep, are bordered with box and themselves form a border to the grass plots. A formal pattern is made by the box border, and forget-me-nots, tulips, *Silene rosea* and pinks fill in the design in colors blue, pink, yellow and white. Palms and flowery shrubs, such as the *Weigelia rosea*, are dotted

here and there and one or two large pots of *Pittosporum tobira* scent the air. At the foot of the wall and on the side most protected from the sun a deep border of lilies-of-the-valley has been planted. Among the roses the most noticeable is the large snow-white flower of the *Gloire lionnaise*, the delicate shaded yellow of William Allen Richardson and the beautiful *Reine Olga*. Then there is a very small single white rose of which I did not find out the name, which had grown to a great height up the pillars of the gates. Other creepers on the wall were the sweet-scented *Rhynchospermum jasminoides*, not yet in bloom, *Ficus Rapens*, clematis, white and purple, and *Akebia quinata*.

Iron gates surmounted with the arms of the Palmieri, a palm tree between rampant lions, leads from this, the original garden of the villa, to the more modern pleasure grounds. The ground begins to rise from this point, till it reaches the level of San Domenico, the old road from Florence to that place running along the boundary of the Dowager Countess of Crawford's property to the east.

A spring garden, sheltered by thick cypress hedges, has been made on a lower terrace; a few steps higher we reach the lawn-tennis ground, also shut in on three sides by cypress

hedges. To the southwest, and where the view is loveliest, a loggia of arches and columns has been built over the large rose-bordered "*vasca*." This loggia was a very favorite resting place of the late Queen of England when spending some of the spring months of 1888 and of 1893 at Villa Palmieri, lent to her by Lady Crawford.

The steep hill beyond the lawn-tennis ground is covered with grass, with here and there a path winding up its side, disappearing and then reappearing again among the clumps of trees and flowering shrubs which, planted some thirty years ago by the late Earl of Crawford and Balcarres, have grown apace to attain their present height in so short a time.

There is so much besides that is beautiful in the grounds. Pages might be filled with the description of this and that spot; of a pergola under which monthly roses and daffodils had bloomed in the early spring; a path characteristically Florentine, leading from the lawn-tennis ground back to



A GLIMPSE OF THE SPRING GARDEN

the chapel between roses and irises backed by the severe leaves of the agave; the quaintly formal columns of clipped cypresses that seem to support the lower side of the walled-in garden. The flowering shrubs of all kinds, from the guelder-roses, forsythia, spiræa, beau-

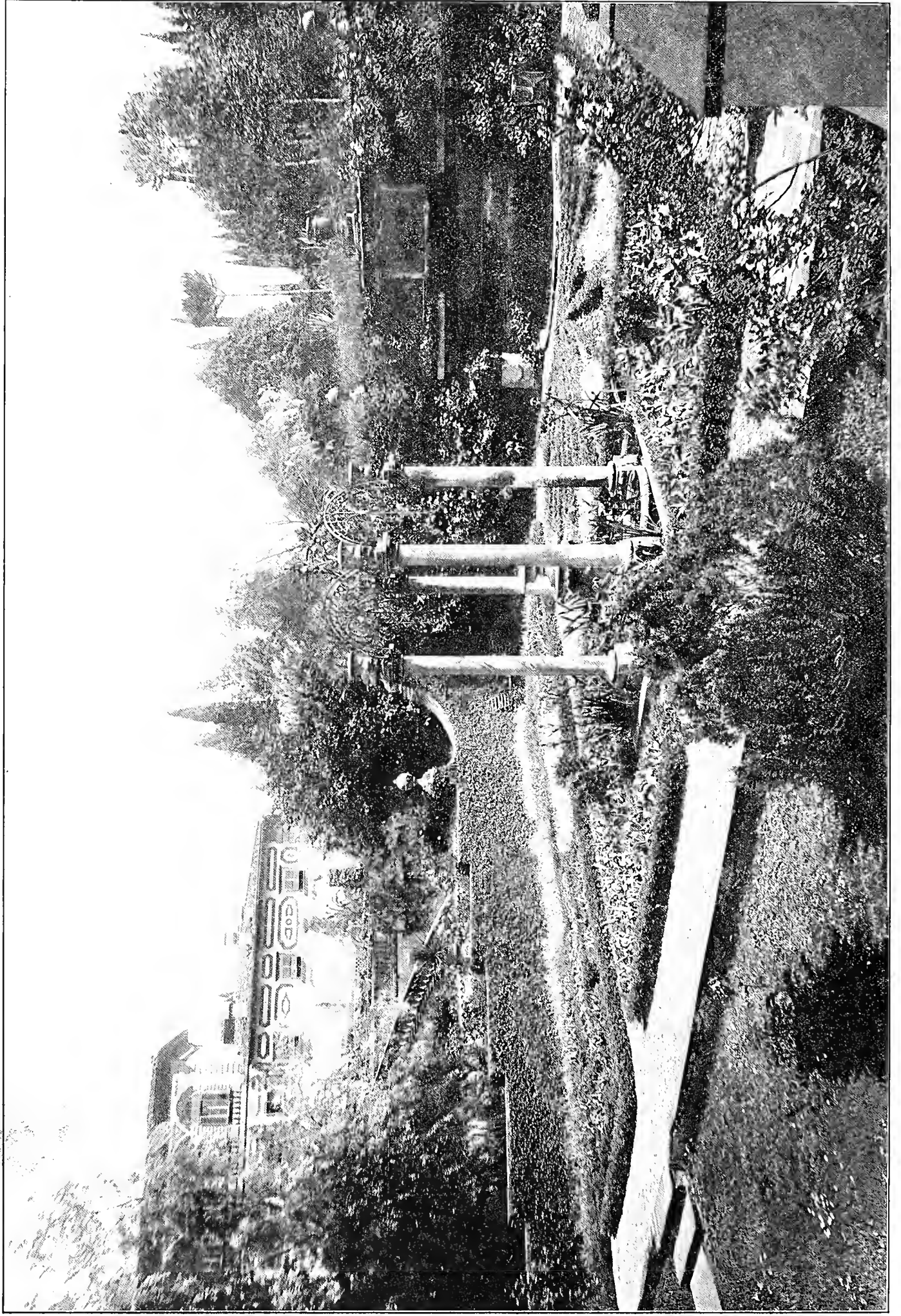
tiful in spring, to the great bushes of oleander that will glow with color in the hot sun of July. At every turn there is something to delight the eye. The illustrations give the form, imagination or memory must supply the color, the sunshine, the life and light.

The history of the villa is well known and has been given at some length by Mrs. Ross in her book on Florentine villas. In 1454 Matteo di Marco Palmieri bought it from the Tolomei. Matteo added to the house, but it was in 1670-80 that his descendant, Palmiero Palmieri made the villa what it is now and threw an arch across the old road to Fiesole, thus widening the splendid terrace in front of the house, until it connected the house with the grounds beyond, which before that, had been separated by the road. The sexagon chapel to the east of the house is of far earlier date, even the loggia which runs round it was added towards the end of the fifteenth century by Matteo Palmieri. It was for this Matteo Palmieri, remarkable both as a citizen and a man of letters, that Botticelli painted his famous picture of the "Coronation of the Virgin," now in the National Gallery in London. This picture, painted, it is said, from a design of Matteo's,

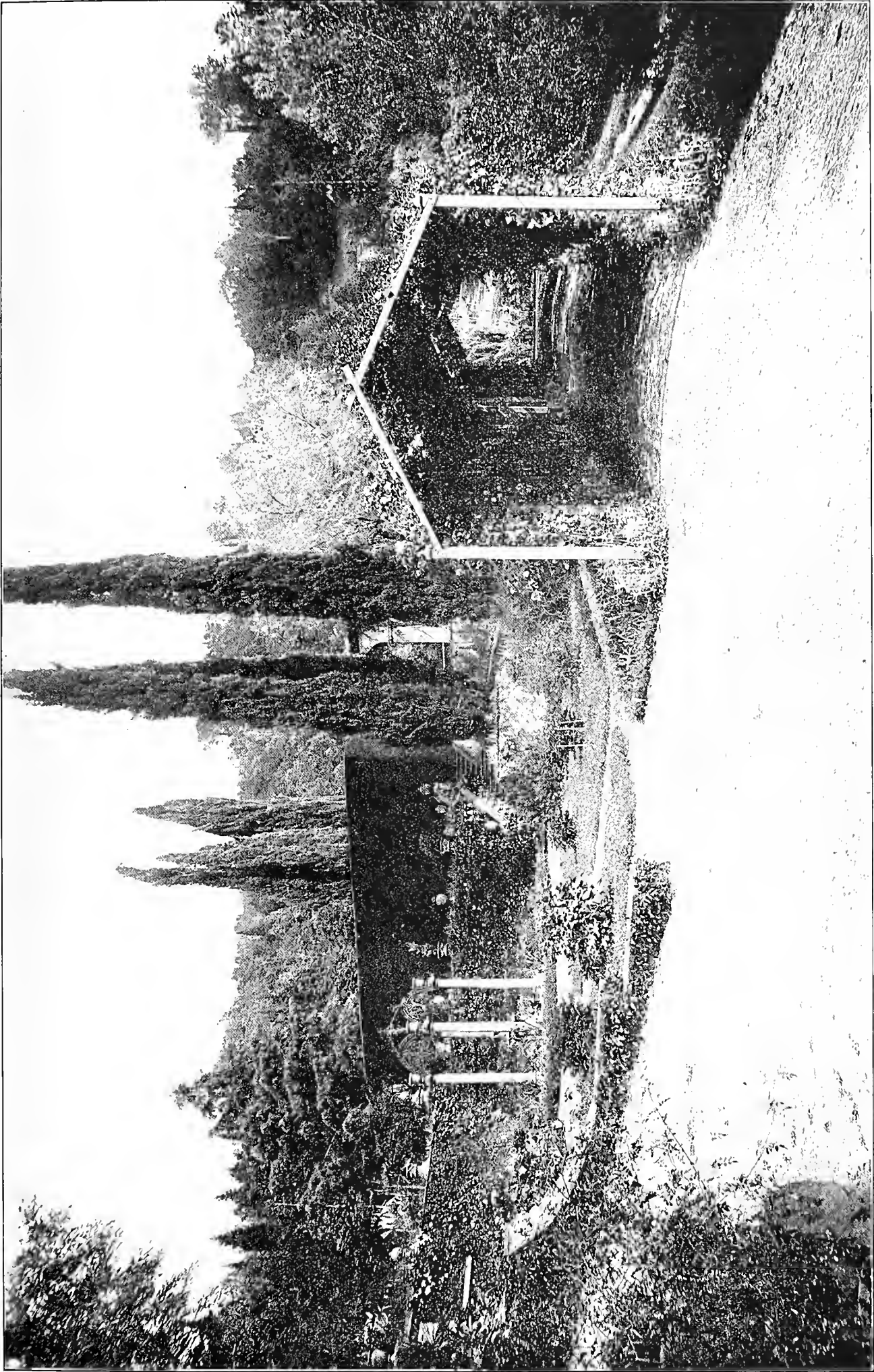
was placed in the family chapel of the Palmieri in San Pietro Maggiore. There it remained during Matteo's life and for some five years longer. Until then no one had found any but words of praise for the great master's work or for his patron. Now, however, was published Matteo's poem the *Città di Vita*, which during his life had lain in the Medicean Library, read only by a few sympathetic friends. Now it fell into the hands of many who, envious of the dead man's great name, envious of the living painter's fame, were rejoiced to find that both poem and picture could be condemned as heretical. Matteo had written that those angels who remained neutral during the strife with Lucifer, had been punished by losing their immortality and having to enter the bodies of men. Botticelli in his great picture had given form to this heretical doctrine for there, what did he depict but the joyful reunion of angels above and their once fallen, now redeemed, brethren. Friends of both poet and painter vainly pleaded the innocent intention of both. The orthodox party was too strong. The poem was prohibited and the picture removed from its place in the chapel and taken up to the villa and built in a recess in the south



A BALUSTRADE OF ONE OF THE TERRACES



THE SPRING GARDEN, SHELTERED BY THICK CYPRESS HEDGES



THE PERGOLA LEADING TO THE POOL

wall of the library, where it remained concealed until the beginning of the nineteenth century. It was then discovered and sold. Later it passed into the possession of the then Duke of Hamilton and was bought in 1882 by the National Gallery of London.

The villa remained in the possession of the Palmieri till 1824 when Miss Mary Farhill bought it. She bequeathed it to the Grand Duchess Marie Antoinette of Tuscany who sold it in 1874 to the late Earl of Crawford and Balcarres.

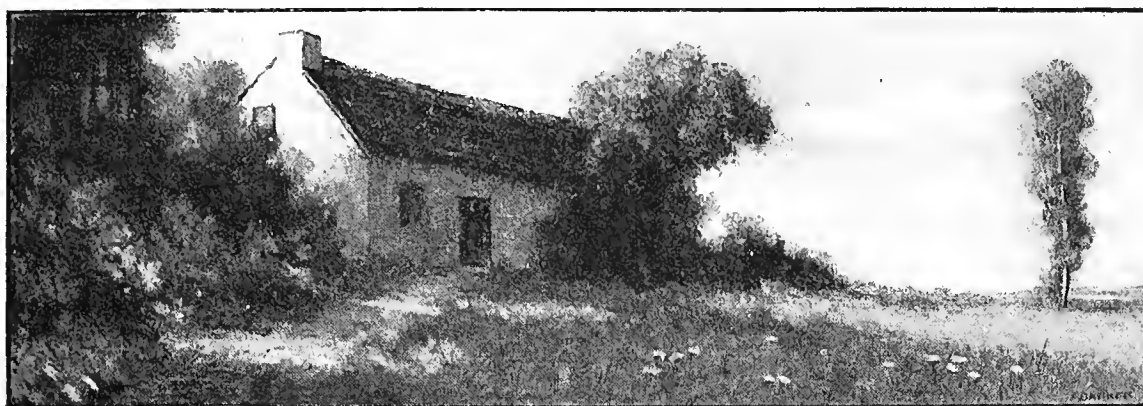
Villa Palmieri is said to be one of those chosen by Boccaccio for the retreat of his youths and maidens. A very different villa it must have been in the fourteenth century, and yet, according to him, even then, "a most beautiful and magnificent palace." It has not shared the unhappy fate of so many fine villas in Italy. It has never gone through a long period of decay, or needed, at least since Matteo's time, the kind of restoration

which is bound to destroy the characteristics of a building.

In the eighteenth century we hear of it as the scene of the splendid hospitality of the Earl Cowper so often mentioned in Horace Walpole's correspondence. This alone goes to prove that it knew no decadence and was then what it is now, one of the great "*signorile*" villas of Tuscany. Lord Crawford, while adding numberless beauties to the grounds, was careful to do nothing that in any way altered their character or interfered with the architectural unity of house and garden. Matteo Palmieri himself, though he might shake his shrewd Florentine head at so much hillside basking unprofitable in the hot sun, growing nothing but fine trees and beautiful shrubs, when it might be bringing in "*barile*" upon "*barile*" of good Tuscan wine, would most surely end by agreeing that it was just *that* alteration that made the whole scene perfect.



The Colonnade Overlooking the Pool



PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

BY P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

I

WE live in a world of change. Even in the sleepy hollows of rural England the pulse of life beats faster than of yore, and new times, new manners, leave their mark upon our social life. "Ther' sims to be allus summat a-fresh," murmurs an old Berkshire dame. In no way is this change more manifest than in the intrusion of modern buildings into our villages, and the destruction of the beautiful old cottages which form the most attractive feature of English rural scenery.

Already many a lovely dell and rustic paradise are disfigured by monotonous rows of hideous cottages, familiar to the denizens of overgrown towns, where workmen congregate—each house its neighbor's twin, flush with the street, and devoid of anything beyond bare utility. It is true such alien homesteads in the country have a garden, which their town brethren lack; but see the hideous, bare-faced ugliness of these products of modern civilization—the crude tints of the bare brick walls, the slate roofs, the doors and windows supplied by some cheap wood company by the thousand, each one like its neighbor; the little stunted chimney, that juts out from the roof; and contrast this with the charming old English thatched and weather-beaten dwellings, many examples

of which we hope to visit together and mark their graces and perfections.

A new law should be enacted for the suppression of such dwellings, which are as disagreeable to live in as to look at, and the punishment for the offending builder should be no less than that of being hanged from his own roof-beam, who thus could spoil God's beautiful earth with such detestable architectural enormities. They are sore places to live in, these modern cheap cottages. The jerry-builder makes the walls so thin that the cold winds of winter seem to blow through them. The hot sun of summer remorselessly beats down upon the slate roofs, and makes the upper rooms almost unbearable; whereas a thatched roof will keep you cool in summer and warm in winter, and the old cottage walls are sturdy and strong like our rustic laborers, and can defy the keen blasts of winter. Such a cottage you will see on the road from Minehead to Porlock, with its graceful thatch and tiled porch and its background of lovely trees.

The destruction of old cottages began years ago in the days of the old poor laws, when each parish managed its own affairs, and there were no Unions and District Councils and County Councils. In order to



A HOUSE ON THE ROAD FROM MINEHEAD TO PORLOCK



MODERN COTTAGES AT LEIGH, PRESERVING THE CHARM OF ENGLISH TRADITIONS



A DOOMED COTTAGE

keep down the poor rate in a parish, the farmers and landlords used to try and diminish the number of the poor by pulling down the old cottages, and driving the laborers into the nearest town. It was a sad policy and did much mischief; and now our people are flocking to the towns, whence we would fain bring them back to the land and the fields wherein their sires worked. Happily the squires and farmers needed laborers; hence the destruction of cottages was limited. Recent years have doomed many. Some are drooping into decay, because landlords refuse to spend money in repairing them. District Councils, armed with the authority to govern our rural affairs, have passed by-laws which forbid the use of thatch on new buildings, though happily they cannot strip the old ones, and many cottages have been pulled down and replaced by the unsightly and uncomfortable enormities which I have described, or by the non-substantial, though often hideous, erections which the genius of an estate agent or builder has devised out of his inner consciousness.

How different are the old cottages of England! I see one before me as I write. It is a small house, of odd, irregular form, with various harmonious coloring, the effects of weather, time and accident, the whole environed with smiling verdure, having a contented, cheerful, inviting aspect, and a door open to receive a gossiping neighbor. Old English flowers—roses, pansies, peonies,

sweet-williams and London pride—adorn the strips of ground on each side of the path. There is a timber porch with seats on either side. There are irregular breaks in the direction of the walls, one part of which is higher than the other. There is a finely thatched roof, a yard in thickness, boldly projecting, and cut away in graceful curves over the windows of the upper rooms. The front is partly built of brick, partly weather-boarded, and partly brick-nogging, with casement windows and diamond panes. Such is a cottage which the poet and the painter loves, a type which is happily not extinct in modern England.

“Its roof with reeds and mosses covered o’er,
And honeysuckles climbing round the door;
While mantling vines along its walls are spread,
And clustering ivy decks the chimney head.”

It is set in a framework that enhances its perfections. There is in front of it a rugged common, and a rude pond whereon some ducks disport themselves, and at the back



GARDEN OF A HOUSE NEAR PORLOCK

wild hedgerows and an encircling wood, while near at hand the village church raises its spire heavenward and chants a *Sursum corda*.

Of such a cottage a poet sings :

“Close in the dingle of a wood
Obscured with boughs a cottage stood ;
Sweet briar decked its lowly door,
And vines spread all the summit o’er ;
An old barn’s gable end was seen
Sprinkled with Nature’s mossy green.
Hard on the right, from whence the flail
Of thresher sounded down the vale—
A vale where many a flowret gay

example of an old picturesque English cottage.

But what is a cottage? If we search the dry and musty tomes of English law-books we find that, according to a statute of 4 Edward I., a cottage is a house without land attached to it; but by a later enactment (31. Elizabeth c. 7) rural dwellings were not shorn of their gardens. The object of this act was “for avoiding of the great inconveniences which are found by experience to grow by the erectinge and buyldinge of great



BETWEEN YARMOUTH AND FRESHWATER IN THE ISLE OF WIGHT

Sipt a clear streamlet on its way—
A vale above whose leafy shade
The village steeple shows its head.”

Such is the framework of my picture of a rural home, the peculiarly beautiful and picturesque feature in English rural scenery where dwell

“Those calm delights that ask but little room.”

The little house that nestles amidst the forest trees of the Isle of Wight between Yarmouth and Freshwater is a good

numbers and multitude of cotages which are dayly more and more increased in mayne parts of this realm.” It orders that no one is to build, or convert buildings into cottages, without setting apart at least four acres of ground to each. It excepts from the rule towns, mines, factories and cottages for sea-faring folk, underkeepers and such like folk. We gather from this that the work of cottage building was vastly increased during the reign of “Good Queen Bess,” and also



AN OLD HOUSE AT WOODSTOCK

that old buildings were turned into cottages, as they fell out of use, owing to the erection of new and more commodious houses. Here is a view of an old house at Woodstock, with its mullioned windows, all of which has seen better days. I would distinguish a cottage from a hovel—a small space enclosed by four mud walls and sheltering thatch—as well as from one of those absurd lodges with Corinthian pillars or Gothic windows erected on some estates in a period of debased taste. The English cottage rejects the wretched poverty of the hovel, as well as the frippery decorations of “the grand style.”

Although our theme is the story of the old cottage with its traditions and poetry, I may mention that simple rural life has its attractions for the learned and the wealthy amid the rush of social existence in the England of today. A recent writer¹ states, “an ancient cottage, though far from being a mere curiosity—surviving, indeed, only because it fulfils more or less its original purpose—is yet for most of us a beautiful anachronism, demanding for its occupants those who can live a hard, frugal, robust and

leisurely life.” Modern folk who are not laborers want a small country home, a cottage, where they can write their books or paint their pictures, far from the madding crowd. Hence architects in England are very busy designing such rural retreats wherein authors and artists and composers can retire and enjoy the sights and sounds of the country, and work in peace, away from the turmoil of the town. At Leigh, Kent, there are some charming examples of modern work. It is a modern town built on very attractive lines. Some of the houses are arranged around the three sides of a square, which is usually planted with trees and shrubs and flowers. Some of these rural retreats are cleverly designed and follow the lines of our ancient dwelling-places, but are replete with modern comforts. It is true that some have so far forgot the real principles of art as to imitate the old half-timbered cottages by painting the surface of their walls with black diagonal lines so as to make them look like timbers. Others have stuck thin boards in patterns on the walls for a similar purpose. Such imitations of half-timbering work are terrible atrocities.



A MODERN COTTAGE AT LEIGH

¹ In “The Studio,” March, 1901, p. 104.

But the old cottage need not generally be ashamed of its more comfortable and convenient modern copy, which serves a useful purpose and leads us modern folk back to Nature and the joys of country life. Perhaps we may induce our friendly architects to construct for us some plans of such modern cottages. If they are wise, they will in their construction follow closely the lines laid down for us by our forefathers, and take for their models some of those humbler dwelling-places to

quarries supplies fit and pleasing material for north-country houses. The painter seeks to produce a pleasing harmony of color on his canvas. The architect has a similar object in view. He will avoid with care the production of strange anomalies, and refuse to associate together those constituent parts which Nature hath not blended. Foreign elements decline to harmonize with that which Nature rears, or man, her ally, constructs in accordance with her laws and wishes.



MODERN COTTAGES SURROUNDING A QUADRANGLE AT LEIGH

which it will be our pleasure to direct them. As for materials, they will select those which Nature herself supplies in the neighborhood wherein the cottage is to be reared. It is not merely economy which preaches this doctrine. The use of local products has a great esthetic value. The half-timbered houses of our Berkshire lanes would look out of place amid the wild moors of Yorkshire, where the stone hewn from the native

From a study of the old, we learn to construct what is new. It will, therefore, be our pleasure to journey together through many highways and byways of the Old Country, and note what Time has left of the ancient homes which our forefathers reared. We shall see the cottage of the Berkshire peasant and the Cornish fisher's hut; the lovely moorland shepherd's dwelling, and the nestling hamlets nigh the village church.

We shall strive to learn the origin of things, the why and wherefore of English rural architecture, and perhaps wonder at the men who could build for themselves such pleasing and enduring homes. These were not built by skilled architects with carefully drawn plans, but by the peasants themselves, who wrought as they best could, sweetly, naturally, unaffectedly. They learnt the secrets of their art by their commune with Nature, and from the traditions handed down from father to son from a remote past. The results of their handicraft we can see today, though we have entered upon a diminished inheritance, and have to mourn the loss of much that was beautiful, of which the restlessness of modern life has deprived us.

And as we admire the cottage homes of

England, and feel the sentiment that sheds a glamour over all, and makes us blind to the lack of sanitation and other conveniences which modern theories have taught us to deem necessities, we shall try to learn the first causes, and mark the process of development to which our houses bear witness. Man is always feeling for and striving after a more excellent way. The wondrous growth of Gothic architecture in England is the result of this human craving for perfection; and the hands that raised our mighty minsters were the same that reared our humbler homes, which by their beauty and exquisite and simple naturalness attract the wonder of all, whether we have been born amongst them, or have come wondering upon their beauties from all the grandeur over-seas.



Remains of the Monastery of Ste.-Périne in the Forest of Compiègne



The House

A SEASHORE HOME

BEING AN OLD HOUSE, REMODELED, ON THE MASSACHUSETTS COAST

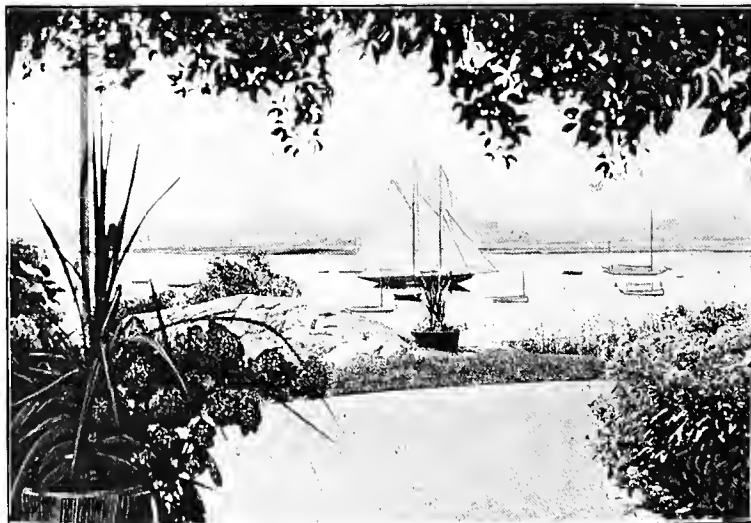
BY EDMUND Q. SYLVESTER

YOU, who are so fortunate as to have summer homes at the seashore, where the cold east winds are tempered in winter and the hot land breezes in summer are cooled by the breeze from the ocean, which perhaps lies just at the foot of the lawn, do you realize how beautiful these homes might be made by utilizing these provisions of Nature and planting about the grounds a few seeds or perennials each year? If wise selections are made, they will grow very strong and spread so profusely that the change in a few years will be astonishing.

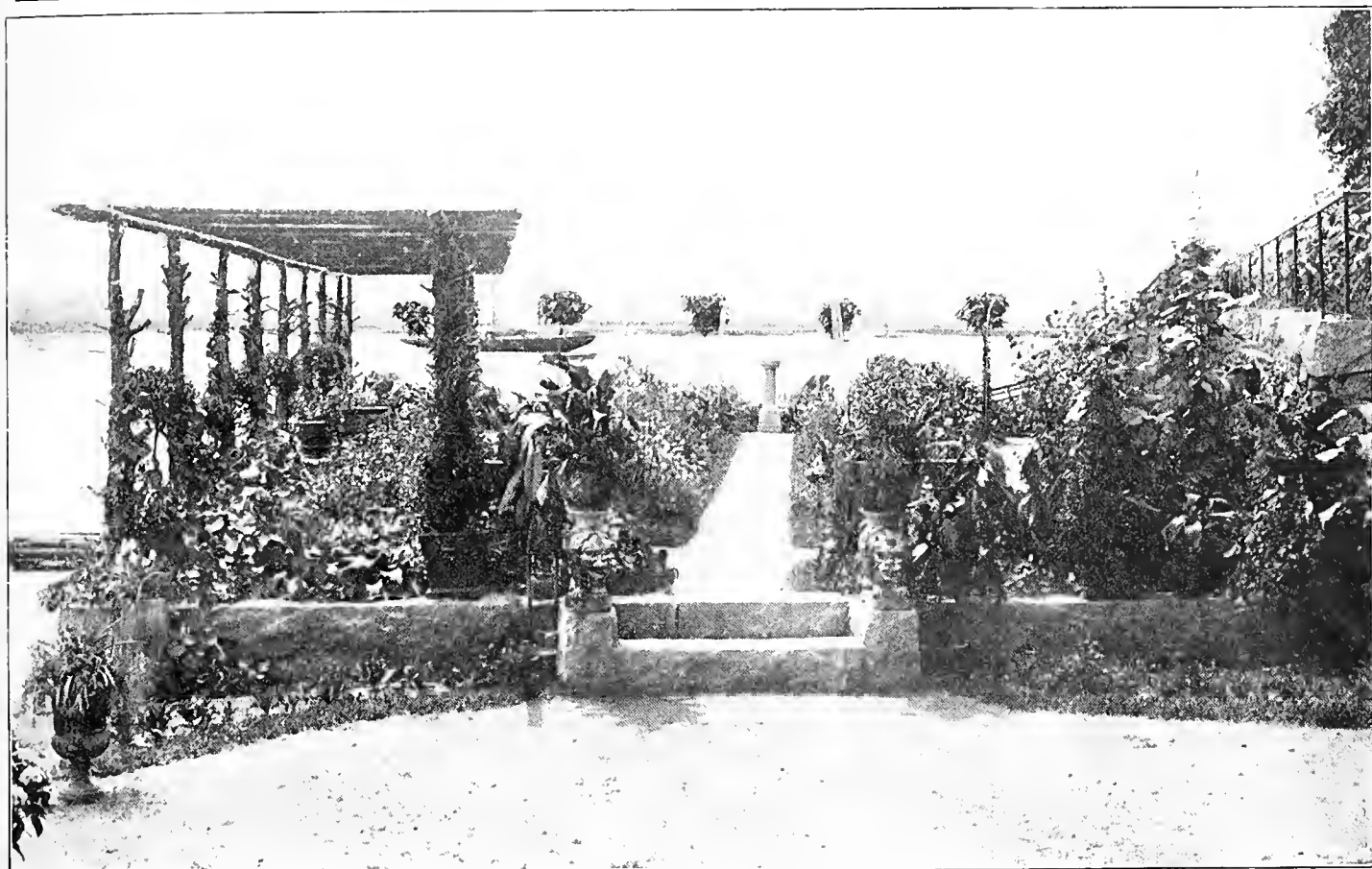
The old house shown in the illustrations was, some thirty years ago, a plain, square building, with the kitchen on the water side probably, and undoubtedly neither a tree nor shrub anywhere near it. And what a change it presents today! Each year, in all this time, something has been done. Completely remodeled and changed inside it has been, until the

service portion of the house is now on the street side and the large dining-rooms and living-room have an extensive view over a well-kept lawn and the sea in the distance dotted with sails. All the windows opening upon the piazza are long casement sashes; and in the living-room a small bay, thrown out at an angle, catches a vista between the trees; and yet the practical and comfortable things have not been forgotten. The bedrooms are large and roomy with a bathroom on each floor, and in one room a balcony affords a glorious view and is a delightful place for a sun parlor. Yet, perhaps best of all, are the window boxes which fill nearly every opening with bloom, brightening and cheering when everything else is dull and gray.

If you have never had flower boxes outside your bedroom windows, try one. Fill it full of plants which grow easily and will blossom most freely, and then, if you are fortunate enough



THE YACHT FROM THE PIAZZA



THE OLD FASHIONED GARDEN

to have a view of the ocean or perhaps the mouth of a broad river where boats are constantly plying back and forth and splendid sand dunes and meadows with their ever changing colors on the opposite shore, you will have a picture which no one can spoil, and of which you will never tire.

The entire lower storey of the house is surrounded by a broad band of woodbine on the piazza side, growing on a frame built out from the piazza roof and falling down some three or four feet so as to screen the piazza from the glare of the sun. Huge clumps of hydrangea, which grow so well at the seashore as to be hardy in some localities and

require but little care, have been placed beside the steps, and a large bed of garden phlox, a perennial which almost grows by itself and is so beautiful in bloom, fills the center of a circular drive. A narrow path leads through the lawn down to the boat landing, and is bordered on each side by two long, narrow beds filled with annuals, some of which are always in bloom, and you are

repaid there each morning by finding something new.

Another narrow path leads past the billiard house, down some stone steps, and into what was, until this year, the remains of an old fish wharf, but is now a beautiful garden.

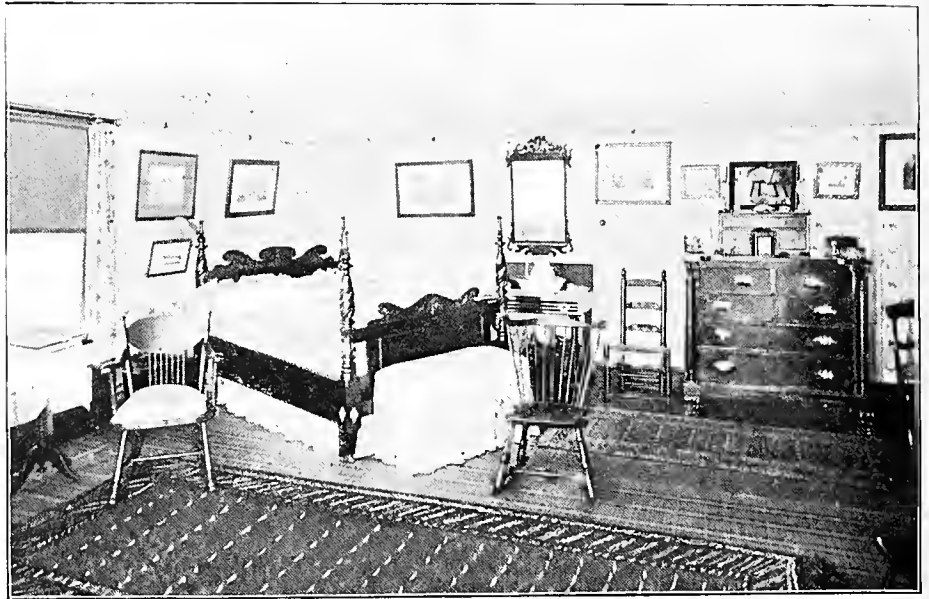
The old



THE DINING ROOM

stone wharf was utilized just as it was, the paths laid out and filled with gravel and the beds filled with good rich loam. Vines were started which will, in time, cover the pergola, trellises, and the old wall. This garden is full of delightful, old-fashioned flowers—hollyhocks, honeysuckles, bachelor's buttons, poppies, asters and nasturtiums; and if you have never seen flowers grow at the seashore you will be surprised to see how much larger the blossoms are and how much more brilliant in color they are than when grown in the country inland. Along the top of another wall, bordering the lawn and also forming a retaining wall for the water, is a long row of rudbeckias and gladioli, with lower plants in front. Along the other side of the lawn is a fence which is usually covered with *Lonicera brachypoda* or Hall's evergreen honeysuckle, which blooms from mid-summer until frost. The mouth of the river forms a fine anchorage for boats, and there is no greater pleasure than to sit on the piazza, surrounded by our well-loved flowers, and watch our yacht riding at her moorings.

This delightful home is not alone interesting for its grounds, views and other outdoor



A PRINCIPAL BEDROOM

surroundings; the interior is full of attractive old pieces of furniture which have been gathered one by one. The rooms are large; the dining-room especially is a delightfully large, shaded room containing a fine old Chippendale sideboard and a great deal of good, old blue china. Another room, used also as a dining-room in the early spring and late autumn, is filled with more modern dishes and furniture; thus the old and the new have been cleverly separated.

The bedrooms are all large and have some good old pieces in them—handsome, four-post bedsteads, Colonial bureaus with glass knobs, highboys, splendid old mirrors in wood and gilt frames.

If it be only a summer home, where we spend but a few months, we should give it a few moments thought and each year do something to add to its natural beauty: a tree planted where it will give a comfortable shade, or possibly a clump of shrubs which will grow with very little care and will be beautiful to the eye and may also screen some objectionable view, or else a long bed of perennials so arranged that some will bloom all summer, or even a few annuals will be a great joy during each morning of the long hot days.



A GUEST'S ROOM

TWO OLD INNS IN THE VALE OF WHITE HORSE

NUMBER THREE OF OLD ENGLISH INNS,
INTERESTING TO TRAVELERS IN SEARCH OF THE QUAIN AND PICTURESQUE

BY EDWARD W. GREGORY

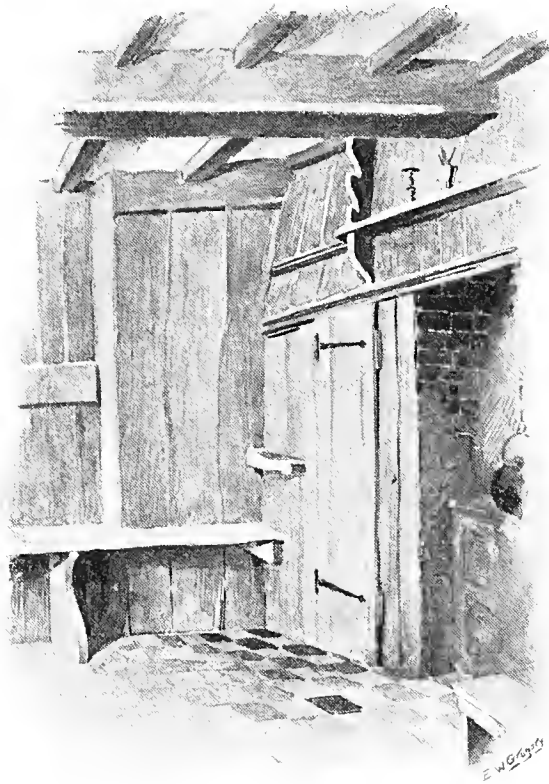
ONE of the most remarkable Saxon relics in existence has looked down for a thousand years upon the quiet little Berkshire village in which "The Craven Arms" and the White Horse Inn are situated. This curious monument is cut deep in the side of a chalk hill and takes the form of a galloping horse. It can be seen at a distance of many miles quite distinctly on a fine day. The whole of the peaceful valley sleeping under the shadow of the downs has been the scene of scores of battles between Saxon and Dane; and plowboys whistling to their teams even today occasionally kick their heavy boots against ancient weapons which have touched leather before in sterner conflict.

If you spend a morning in climbing White Horse Hill, besides the sweeping view you will obtain of undulating country dotted with old English homesteads and farms, a

number of points of interest will be pointed out which will carry your mind back to the very font of the English-speaking races. There lies Ashenden (now Ashdown Park), the spot celebrated in history for King Alfred the Great's memorable defeat of the Danes in the year 871. You are actually standing upon an old Danish encampment, called Uffington Castle. A glance will reveal the fortifications and the inner and outer earthworks. Here the Danish host made its preparations before descending into the valley to attack Alfred and Ethelred. Legend and history get closely intermingled when searching out facts about a strange people like the Saxons of Alfred's time. Here, for instance, just below you is unquestionable evidence of some long forgotten excavations in the hillside. There is a deep gully called the "Manger," and at the other side of it



"THE CRAVEN ARMS" AT UFFINGTON



A CORNER OF THE TAP ROOM IN "THE CRAVEN ARMS"

From a Sketch by the Author

the place where tradition says St. George killed the dragon. There is actually at the present moment a curious formation of the soil which the country folk say was caused by the blood of the dragon running down from his place of slaughter. An old Berkshire rhyme, by Job Cork, the shepherd poet, contains a reference to this superstition, which shows that even the rustics throw doubt on the tale :

"If it is true, as I heerd zay,
King Gaarge did here the dragon zlay,
And down below on yonder hill
They buried he, as I've heerd tell."

The whole countryside abounds with odds and ends which would be food for the superstitions of tenders of flocks and herds. There is the Blowing Stone within a couple of miles of White Horse Hill. It is a red sandstone block, about three feet high, pierced with holes—seven in front, three behind, and others on top. The owner of the inn close by will, if you like, put his lips to these holes and produce a sound not unlike the bellowing of a calf. It can be heard six miles away, and there is probably some truth

in the story that the stone was used as a signal by the Saxons in time of danger.

We must not leave the neighborhood of the downs until a visit has been paid to "Seven Barrows," circular mounds where the slain in battle received their burial. Wayland Smith's cave should also be hunted out. It lies amongst the grassy hillocks towards Lambourne. This strange spot is variously given as the work of Danish and British tribes. Local tradition, as usual, supplies the most plausible theory, at which, of course, all the twentieth century wisecracks will smile. Be this as it may, Sir Walter Scott found it of value sufficient for a base to one of his most striking scenes in "Kenilworth." It is said that an invisible smith named Wayland dwelt in the cave. He shod horses for sixpence—no more, no less, and the ill-advised traveler who tendered more than the right amount was sure to come to grief on his way home. Let us take the road now towards Uffington; not the old Roman Ridgway, for that would soon be lost. It is grown over with grass in many parts; but antiquarians can still trace out the path trod by travelers in the days when England was little better than a wilderness. We shall leave the bleak downs, where on the hottest day in summer a breeze will always be found, and gradually approach one of the most charming old villages in this part of England.

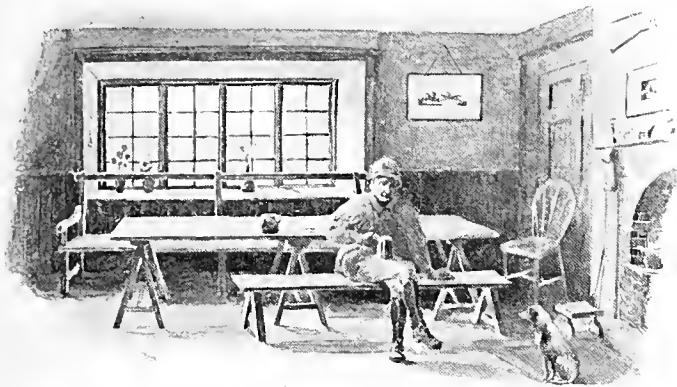
You have all read your "Tom Brown's School Days." You remember how the young scapegrace used to go fishing in the canal;



UFFINGTON COTTAGES

From a Sketch by the Author

how he played truant with the village boys; how he annoyed the schoolmaster and worried his nurse until he was sent away on the coach to Rugby. Here is the very village where all this occurred. Thomas Hughes, the great lawyer and judge, lived hereabouts. He created Tom Brown, and for that he is immortal. His legal triumphs will long



THE PARLOR OF "THE CRAVEN ARMS"

have faded away when schoolboys of future generations will cling lovingly to the book which has described more truthfully than any other the life in English schools.

What a quaint old village it is. The houses are of course the tiniest cottages. They are built of gray stone, with good thick walls, and their roofs are thatched. The trade of the thatcher is fast dying out. It was once a prosperous village craft, but today there are only at most three experts in the neighborhood. Thatching was one of the handicrafts which descended from father to son, so that when for any reason the succession was broken a worker in the trade was lost to the next generation.

But today brand new slates and tiles on the roofs of Uffington cottages are a comparative rarity. The windows are small, with leaded panes, and there are no two cottages in the entire village exactly alike. Those who built them did so, no doubt, just as the houses were wanted, using materials close at hand and taking no heed of anything save the purpose for which the dwellings were intended. Hence the picturesque grouping, and odd surprises to be found at every turn and corner. The little buildings seem to have dropped down by accident here and there by grassy lane or shallow

brook. Each has its own little patch of ground, surrounded it may be with the stunted willows which are such a feature of this well-watered vale.

You may cross the paddock when you get to the village church, and turn in to "The Craven Arms," the oldest inn of the neighborhood.¹ The palmy days of the "Swan," as it was called in Tom Brown's time, are over. No longer does the famous home-brewed ale draw the thirsty villagers for miles around to a hospitable fireside. The house is now "tied" to a brewer who sends what ale he will. Go inside, and you will find that much has been rearranged. Walls have been pulled down, paneling altered, doors curtailed or curiously lengthened. Heavy beams, however, still cross the ceilings and can be seen where their presence has not been hidden by lath and plaster, paper or whitewash. There is a magnificent cool cellar, the pride of the old landlord, who could keep his brew in condition in the hottest and most thundery weather. The general plan of the house is just as it always has been, and the exterior view shows it pretty much as it



THE CHIMNEY CORNER AT THE WHITE HORSE INN

looked to Tom Brown when he caught his first stickleback in the brook close by. The walls are extremely thick in some places, and the narrow stairs, twisting awkwardly up from the back of the bar, seem to have wedged themselves in at the last minute as

¹ In "The Scouring of the White Horse," by Thomas Hughes, this inn is described as the Swan, and the old name is still used by many of the inhabitants of Uffington.

an afterthought. Stoop down over the low fire in the parlor, and, with a turn of the head, look up the wide chimney. The blue sky can easily be seen out at the top, which is not so many feet away.

After leaving the "Craven" to pay your visit to the White Horse Inn, you will pass Uffington Church, a curious and most interesting specimen of Early English architecture, founded by Facitius, Abbot of Abingdon, in 1105. The octagonal shaped tower, rising from the center of the cruciform plan, looks oddly ineffective as the crowning feature of a very handsome building. As a matter of fact at one time a spire rose from the lofty tower arches; but in the year 1750 it was destroyed by lightning during a great storm. A feature of the church, said to be unique, is the square finish to the heads of the windows on the south side of the north transept. It looks exactly as if they had been cut short by the slope of the roof.² The curious will find much to interest them in the monuments to the Saunders family, which occupy various niches in the church. The White Horse Inn will be found on the left a little way along the high road. Here, again, many changes have taken place, much of the old work having given place to new. Inside are old oak trestle-tables and high forms with back rails and arms. Take a few minutes rest on the settle by the chimney corner. Perchance you may fall into conversation

² Mr. J. H. Parker, the great authority on Gothic architecture, says this peculiar construction is probably original.



THE WHITE HORSE INN

with an old Berkshire laborer, in blue smocked frock, knee breeches and leggings. He will tell you many an anecdote of days when he was an "old gamester," and fought for the honor of the Vale of White Horse against the men of Somerset and Devon. The fighting took place at the annual scouring of the White Horse, when, in addition to the interesting task of cleaning the old monument itself, the villagers for miles around took part in

games and rustic contests. These sports have not been held for many years. The competitions were not always of a highly edifying nature. On one occasion, at least, a gallon of gin was given as a prize to the woman who could smoke the most tobacco in an hour.

"The Old White Horse wants zettin to rights,
And the Squire hev promised good cheer;
Zo we'll gee un a scrape to kip un in zhape,
And a'll last for many a year."

"There'll be backsword play, and climmin the powl,
And a race for a peg and a cheese."

At the present time the White Horse on the hillside stands in sad need of cleaning and scouring. There is a statue in the market place of Wantage, six miles away, erected to the memory of Alfred the Great, who was born in the town. The older monument of our article, however, will always remain the most interesting relic of the mighty Saxon chief, and another Thomas Hughes is wanted to arouse the neighborhood to a sense of its responsibility in keeping in repair the unique and ancient landmark.

THE PARK SYSTEMS OF AMERICAN CITIES

BY ANDREW WRIGHT CRAWFORD

I.—BUFFALO

THE movement toward "The City Beautiful," toward the reasonable realization of the hopes of men who were once thought idealists, is broad in its scope. The great aggregation of homes and business houses and manufacturing plants that we associate with the thought of "a metropolis" has no monopoly of the agitation. Smaller cities, cities "of the third class," boroughs, villages, are sharing in it; the good roads movement is but a manifestation of it; and there has lately been a clarion call for improvement in the architecture of our farmhouses. The need that is felt for the beautiful is not confined to one class nor to one section, nor is it bounded by any form of political division, be it local, state, or national.

One marked feature of this movement is the desire to preserve the works of nature where they are worth preserving, and to restore some semblance of natural beauty where all trace of it is gone. The obvious short-cut to the attainment of these objects is to preserve places of unusual natural attraction, such as public parks, and to replace disease-breeding hovels of squalid ugliness by squares or playgrounds.

The last decade has seen much accomplished in actual results, and much more in the awakening of the public to an appreciation of the utilitarian as well as esthetic advantages that are to be gained. But the movement did not secure spontaneously the headway

sufficient to achieve what has actually been done. During the entire century it was slowly gathering force. In Philadelphia, the first third of the nineteenth century saw the acquisition of the Fairmount Waterworks, the nucleus of Fairmount Park. The Park grew slowly until, by the Act of 1868, the appointment of the Board of Fairmount Park Commissioners was authorized; and the great area of the Park was soon secured, giving Philadelphia a leadership that was held for twenty years and lost only as a result of the impetus given the movement throughout the country in 1893.

In 1856 New York began the acquisition of Central Park, and finished it in 1867. The Buffalo Park Commission was appointed in 1870. Boston secured Franklin Park in the seventies. Other cities were obtaining parks in a desultory sort of way. Individuals were urging action and devising plans. But no system was officially adopted, no well-thought-out scheme of civic adornment. For two-thirds of a century the City of Washington tried to forget as much as possible of its original plan and grew as the surveyors found easiest. Then, in the seventies, came

Boss Shepard, who laid out the northern and northwestern section so that it is now the most beautiful quarter of any city in this country,—but Boss Shepard was put out of the town because thereof. Elsewhere spasmodic efforts were made but there was no continuous



A VIEW ON DELAWARE AVENUE

The Principal Residential Street of Buffalo and a Parkway in all but name

demand for the acquisition of comprehensive systems.

In the early eighties an agitation began in London for the establishment of small open spaces. The movement was reflected in this country by the formation of associations with the same object in view. The cost of acquiring small parks in the central portions of cities quickly caused a vivid realization of the error of former generations in not securing such spaces before they were built upon. When New York had to pay for three small parks, covering barely nine acres, as much as it paid for Central Park, it needed no further argument to show the folly of repeating the mistake.

When suburban recreation grounds were being acquired, it was foreseen that it would be comparatively easy to join them by wide, tree-lined avenues. It is perhaps hard to determine how much this suggestion was due to the example of European cities in so far as the replacing of their surrounding walls by boulevards is concerned. At any rate, about 1893 the initiative was taken toward the acquisition of comprehensive systems in this country.

In that year, under the leadership of Charles Eliot, the park system of Boston was begun. In joining as a complete whole the parks that existed in 1893 and combining with them larger outlying reservations joined by connecting parkways, it has had and is still having a very great effect throughout the country. But other cities were little behind Boston. Indeed, Kansas City began a remarkable development in the same year, 1893, and the Essex County Park System of New Jersey, the greatest county system in the country, was begun only a year or two later. This county system is likewise hav-



Green & Wicks, Architects

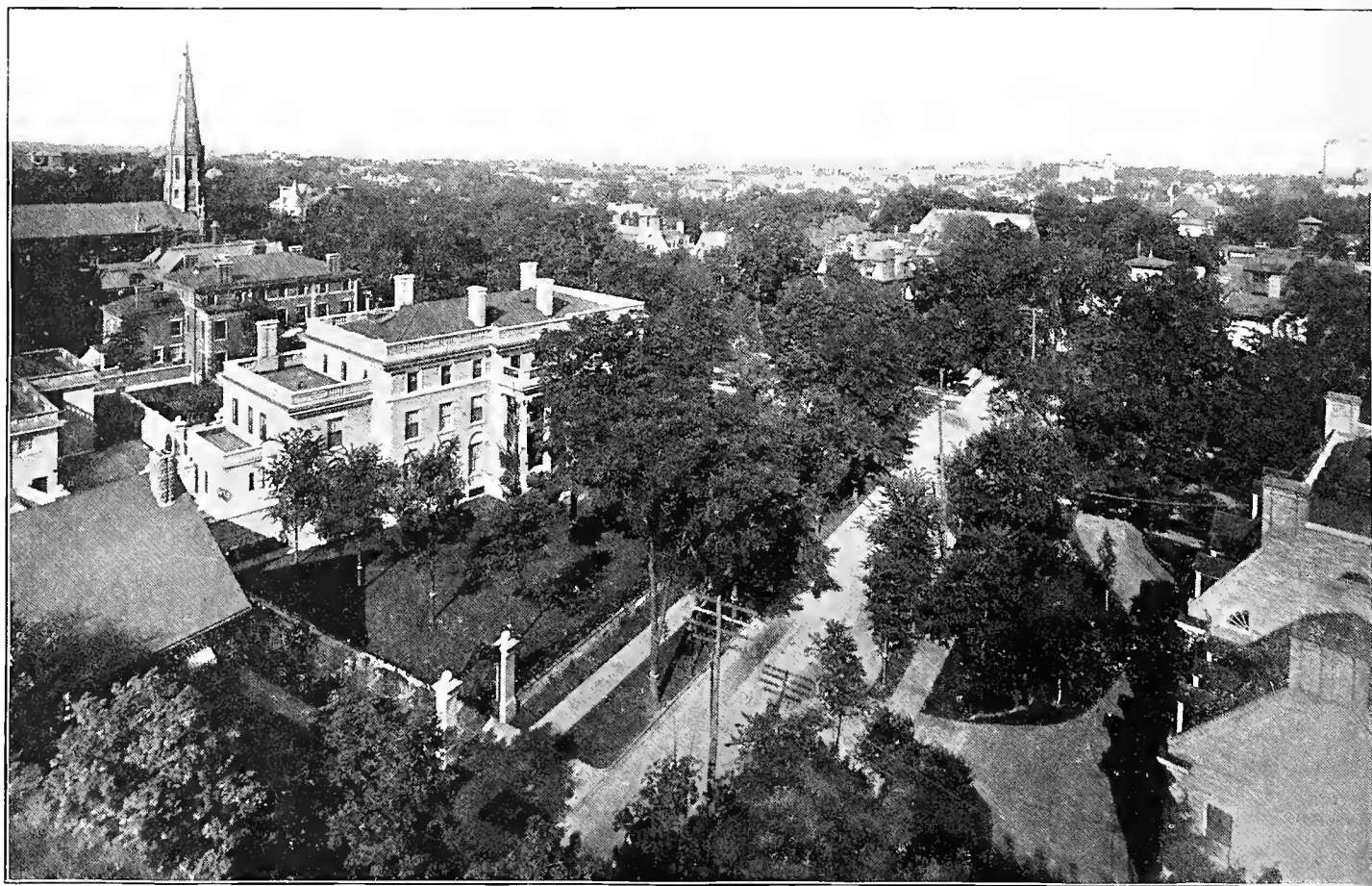
THE BUFFALO SAVINGS BANK

Illustrating the effective use of building sites at angular intersections of streets

ing effect, and the Park Commission of the neighboring Hudson County is, at this writing, preparing its first annual report. Some cities have systems partly acquired, others are just beginning. The movement is international and the Canadian Government has recently received the report of an expert on the improvement of its capital, Ottawa, through the acquisition of a park system. The cities of the Pacific slope have had plans prepared. North, south, east and west the compelling desire is spreading. Comparatively little notice has been taken of this universality of the movement and yet it is distinctly one of the most hopeful characteristics of the present day. It has therefore been suggested that a series of short papers be published, dealing with the subject more in detail.

The park system of Buffalo is one of the most interesting so far constructed. It offers variety. It has accepted conditions as it found them. The first or inner ring of parks and parkways has nearly been completed.

The opportunity was exceptional. The great curse of American cities is the regularity of their city plans. Built on the rectangular gridiron system, of which the unfortunate plan of William Penn for Philadel-



A BIRD'S-EYE VIEW OF A TYPICAL SECTION OF BUFFALO

Showing the unusually large proportion of verdure

phia was the exemplar, many cities and towns of this country compel their inhabitants to run their latitude and longitude separately instead of taking a direct course. It will be noticed that this is not true of Buffalo. From Niagara Square, which marks the center of the city, the streets branch out in several directions, fan-shaped, the handle of the fan on the Square. This means that the citizens may reach almost any outlying section in the shortest time possible. For a city of the present size of Buffalo the plan thus simply conceived is admirable. But the wisdom of the founders of the city has not been handed down or the present engineers would have located other *foci* for radiating streets within two miles, at most, of this central focus of Niagara Square. They would have plotted a diagonal avenue running southeastward from a point on the northern river shore, perhaps opposite the southern end of Squaw Island, to Ferry Street Circle, thence to Masten Place, and on to the limits of the city, with a Circle at its intersection with Fillmore Avenue. Similarly from a point on the lake shore about a

mile and a half south of Niagara Square there should be a direct route across the southern, southeastern and eastern sections of the city, perhaps crossing Fillmore Avenue at the same Circle. Nevertheless, with the business center where it is and, as a result, with the main traffic flowing directly to and from Niagara Square, the plan of Buffalo, taken exactly as it is, is surpassed by only one city in this country and that the National Capital.

This radiating plan of Buffalo has meant a great deal to its architects. It has given them angles of all kinds upon which to erect their buildings. It is curious that the opponents of advance who are called conservatives and who of course are believers in the gridiron system, have pitched on these irregular corners as an objection to diagonal avenues, when as a matter of fact they are one of their chief advantages. The photograph here reproduced of a bank in Buffalo gives some idea of the possibilities of such irregular corners even when the surroundings are unattractive buildings with their sky lines shattered, with advertisements

shouting to the heavens, and with overhead wires doing their best to interfere with the attractiveness of the main building.

In yet another characteristic is Buffalo fortunate. Many of its houses, particularly in the residential section, are set back considerably from the street with open spaces between them. The result is that even though some of the houses are not architecturally attractive the total effect of the residential section of Buffalo is distinctly pleasing. Grass and trees and shrubbery must ever be essential features of the City Beautiful. Modern sky-scrapers have made everyone familiar with the appearance of the tops of city houses. As one looks out of the window one sees a dreary mass of heavy, brick smoke-stacks piled on slate or tin roofs and occasional glimpses of the top stories of uninteresting buildings with scarcely a bit of verdure to relieve the monotony of the scene. It is not so throughout Buffalo. The view which is here reproduced shows the principal residential section along Delaware Avenue. The effect of houses set back from tree-lined streets can be secured on one or two streets at least in most cities, but in scarcely any can a scene comparable with this one be found. Even the overhead wires are forgotten in the pleasure given by the unusual view.

The park system of Buffalo begins a few yards southwest of Niagara Square with the Terrace, whence Front Avenue leads to "The Front," a park forty-eight acres in extent that fronts on the Niagara River; thence Porter Avenue leads past Prospect Place to a circular park five hundred feet in diameter at its intersection with Richmond Avenue. These Circles, of which there are several in the Buffalo system, are as delightful features there as they are in Washington. When a number of streets intersect at the same focus there results a number of triangular points. By taking the focus and laying out a circular park around it, these points are truncated, thus giving greater variety to the scene and,—the chief advantage—giving each street that comes to the focus

something to end its vista. The eye is not led past continuous houses to nothing, as in so many cities. Circular parks so situated offer effective locations for monuments, but the monument should be much finer than the majority of public monuments in this country in order to deserve location at such *foci*.

From this Circle Richmond Avenue leads to Ferry Street Circle and thence to Bidwell Place. Bidwell Place and Chapin Place again introduce variety. While their outline is square, they are set at angles of forty-five degrees to the streets that form the approaches to them so that the streets enter at their corners. The squares thus situated likewise end the vistas of the streets that enter them. From Bidwell Place the Bidwell Parkway, two hundred feet in width, runs for a half mile to Soldiers' Circle, the largest circular park of Buffalo, seven hundred feet in diameter. Soldiers' Circle can be reached more directly from Niagara Square by following Delaware Avenue (the principal residential street of Buffalo and a parkway in all but name) directly to Chapin Place, already spoken of, whence the Chapin Parkway runs for half a mile to Soldiers' Circle. This circle marks the entrance to the Lincoln Parkway, two hundred feet in width, which forms the approach to Delaware Park, the largest park of the City, covering 362 acres.

On each side of Delaware Park, southeast and southwest of it, are open spaces which



A VIEW IN FOREST LAWN CEMETERY

Illustrating the "natural" treatment of a stream

have much of the character of parks about them. One is occupied by the Buffalo State Hospital and the other by the Forest Lawn Cemetery. There is no reason why our cemeteries should not be as beautiful as the cemeteries abroad. The cemetery of Weimar, for example, the home of Goethe, is a beautiful mass of color. We have yet to realize how much can be done when cemeteries are not made mere marble quarries. In the Forest Lawn Cemetery the landscape architects of many parks will find much to learn. A stream is left with its natural loam banks and the path is made to follow it without interfering with it. When you come to great rivers in cities it is necessary to wall them, as has been done with the Seine in Paris and with the rivers in many other European cities, but the smaller streams if properly treated can be left much as nature arranged them.

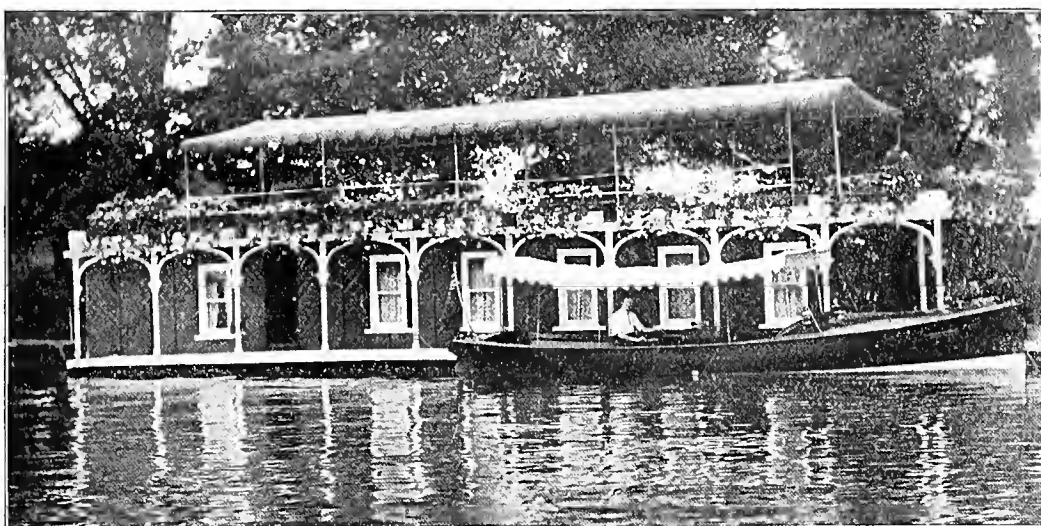
Leading from the northeastern corner of Delaware Park, the Niagara Falls Parkway has been projected a short distance. Eastwardly the Scajaquada Parkway, three hundred feet wide, follows a creek of that name for a half mile. From Agassiz Circle, the southeastern corner of Delaware Park, the Humboldt Parkway runs for a mile and three-quarters to Humboldt Park. A main feature of the latter is a wading pond, which is very popular with small children in summer. From Humboldt Park, Fillmore Avenue continues the system southwardly to Seneca Street. The southeastern parks, Cazenovia Park, South Park, Heacock Place and two Circles, covering about two hun-

dred and seventy acres, are also connected into a system by the South Side Parkway. It will be observed that the connection between the southern end of the main portion of the system at the end of Fillmore Avenue and the northeastern end of the southern parkways has yet to be worked out. The avenues mentioned, with the exception of Delaware Avenue, are under the charge of the Park Commission, as well as the parks and parkways.

One feature of the park system of Buffalo is distinctly obnoxious, namely, the allowing of buildings in their parks. Delaware Park is a country park, but in one section so many public buildings have been erected that, attractive though they are, they practically eliminate the rural feature of the park in their vicinity. This danger, that public parks may be appropriated for buildings of one kind and another, is one that will have to be faced constantly in the future throughout the country.

In addition to the parks spoken of, Buffalo has twenty-seven small triangles, the green spots that add so much to the beauty of any city. Its total park area is 1049 acres. Doubtless the future will see yet larger areas in the suburban sections secured for the use of the people and connected by parkways with the open spaces already existing, and small children's playgrounds opened in the heart of the city. Buffalo's large percentage of tree-lined streets, with houses set back, its fairly admirable city plan and its park system gives it a character that is much to be envied by many of its sister cities.





The "Bedouin"

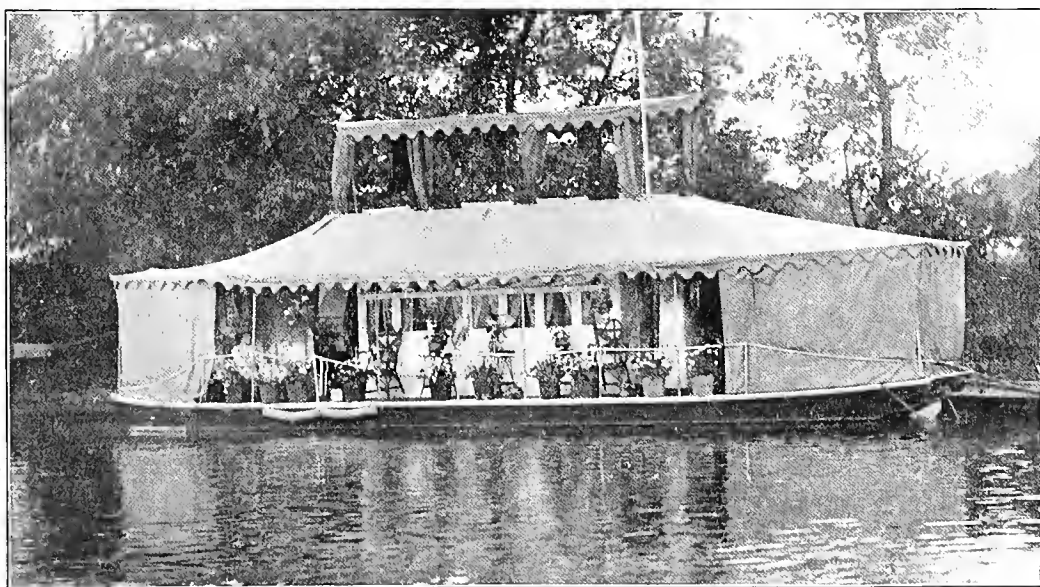
THAMES HOUSE-BOATS

A HOUSE-BOAT is an ideal combination of house and garden, and the garden is always possessed of the attraction of running water. It is true you do not dig in the garden; but while the labor is absent, the results, in the form of beautiful many-hued flowers and trailing greenery, are there for your enjoyment. To decorate a house-boat with flowers is to develop the art of arranging window boxes to its highest perfection.

The house and the boat are sometimes built together, each being designed with a view to the other's convenience. Sometimes a barge is purchased, and the house built into it. Occasionally a disused street car is bought first, and after that a flat-bottomed boat found, big enough to bear the weight of its novel load, plus furniture, flowering shrubs, and it may be, a family. Scrutinizing eyes will detect under the ample awnings of the "Sunbeam" the familiar features of a car constructed in New York. It might have been built especially for its present position, so well does it perform its function as house-boat on the Thames. The steps at either end

of the car give access to the roof, which is protected by an awning and made habitable by canvas curtains to draw against chilly winds. The "Sunbeam" contains in the center a large bed-sitting room, which opens into the saloon. The other end of the boat is for the kitchen and domestic offices. There is another bedroom, and a long connecting gangway down the front.

Providing your boat will float evenly with a great weight upon it, you may design it as you please. The "Domik" suggests the freedom and unconventionality of river life, long summer evenings enlivened by music and song, and the pearly glimmer of dawn overtaking the revelers, ere they realize the short-



THE "SUNBEAM"



THE "DOMIK"

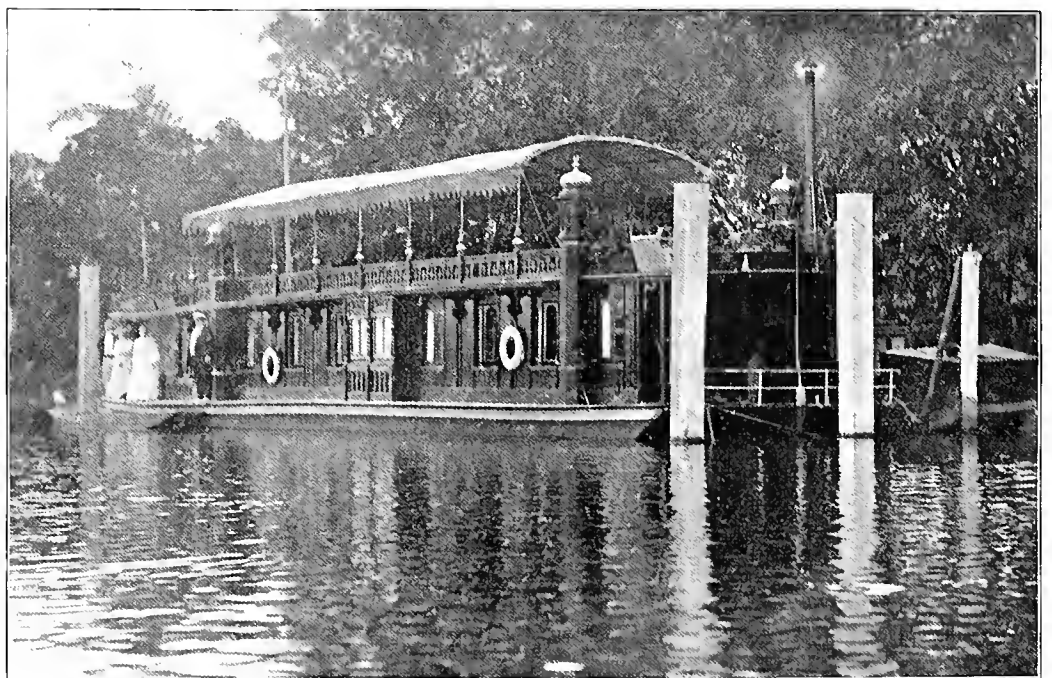
ness of the June night. If one is permitted to be fantastic in the design of a house, then surely a greater license may be indulged in when the *al fresco* house-boat is contemplated. You might conceivably err on the side of over seriousness; but hardly on that of frivolity, for no one lives a solemn life on a house-boat. It is the home of the holiday maker, a center for picnics and pleasure parties. It is true you are at the mercy of the elements. Floods spell disaster to the badly moored house-boat. She will rise with the water, drag on her chains, and move perhaps over the sloping bank. Then unless care is taken at the subsidence of the waters, the decks will gradually assume a dangerous angle, movable articles will slide, and anything may happen. Boats occasionally founder on the Thames during winter floods.

The picture shown of the "Castle" indicates plainly the most effective means of mooring. This is by driving piles into the bed of the river above and below the boat,

and making fast to them. It is an effectual, but hardly a sightly method. By the use of the roof a very large amount of open air sitting and promenade accommodation is provided on a house-boat, particularly when it is considered that very rarely does the entire length exceed a hundred feet. Sixty feet is a more usual measurement. The plan shown is of a boat built by Messrs. Whatford & Son, of Thames Ditton. It is 60 feet long

and it will be seen that three bedrooms are provided in the middle, a saloon at the head, and kitchen and offices at the stern. Over all is the upper deck, devoted to wicker chairs and lounges, hammocks, flower boxes and hanging fern baskets.

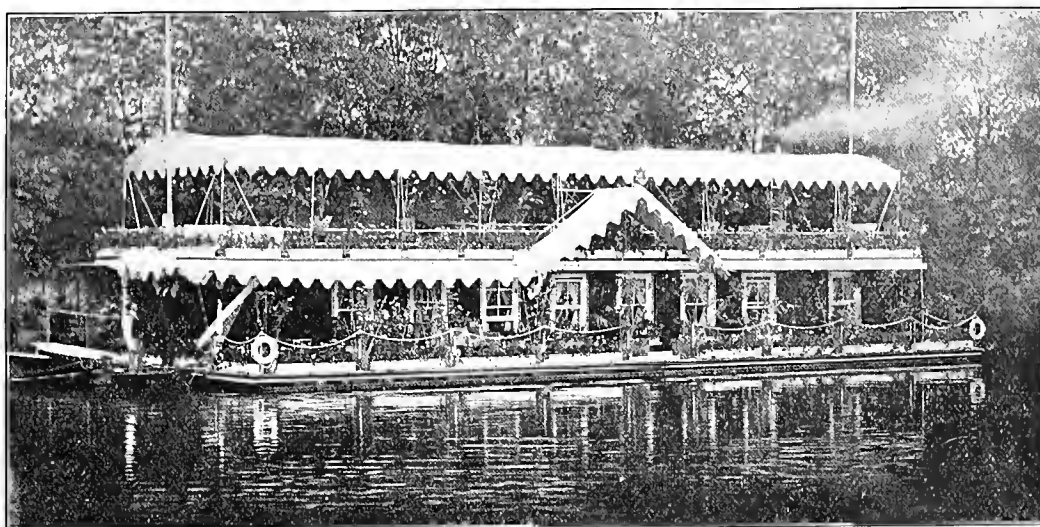
The illustration of the "Gypsy" is more than usually interesting from the fact that it shows a raft moored in front and extending the whole length of the boat. This gives a splendid lower promenade deck and provides a broader gangway and greater space for floral decorations, the house



THE "CASTLE"

itself retreating in shady seclusion behind its brilliant screen of geranium and fern. The additional awning, too, rising to a peak over the center, is effective in appearance and comfortable in hot weather. Sometimes, but very rarely, house-boats have three decks, one above another. They may then, however, become top heavy, and there is no real need for such a vast amount of space in the ordinary way. Many owners have gardens on shore immediately at the back of their boats.

The river authority on the Thames is the Conservancy, which exercises control over all craft. The point of greatest importance to house-boats consists of the stringent laws laid down for the disposal of domestic refuse. Nothing whatever is allowed to be thrown into the water. Everything must be taken ashore. This naturally affects in certain particulars the construction of the boats, and the kind of accommodation provided. For convenience, the water used in the kitchen for washing, etc., is sometimes permitted to run from the sink into the bilge underneath the floor of the boat. It is then pumped ashore



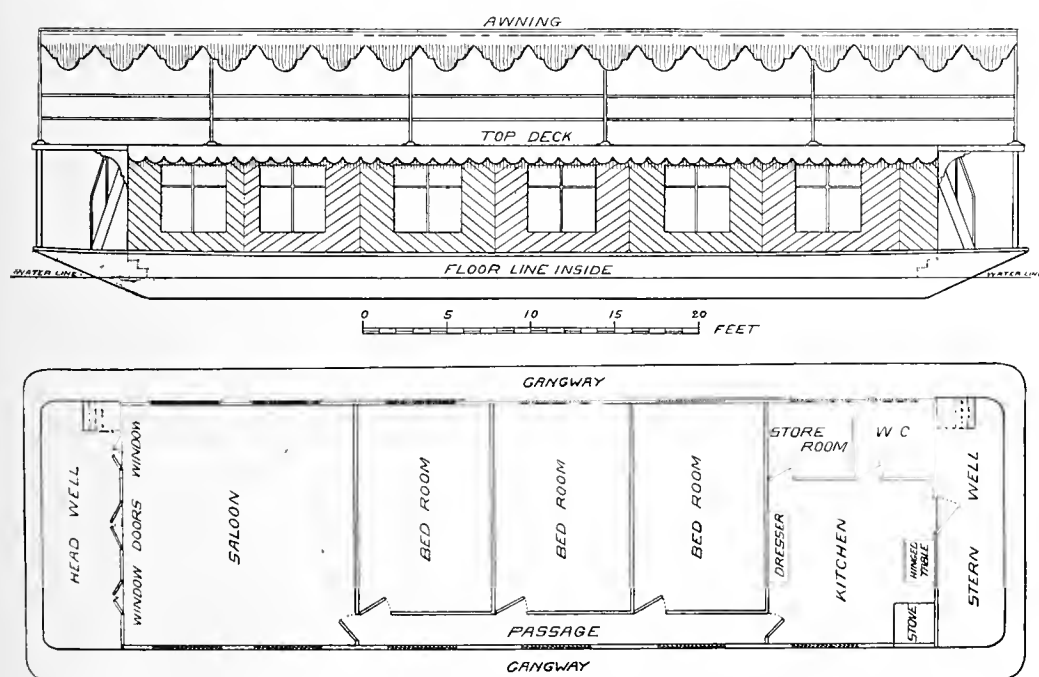
THE "GYPSY"

once or twice a week. This avoids the necessity of constant journeying backward and forward over the gangway from boat to shore every time water is used. A filter should be kept for rain and river water.

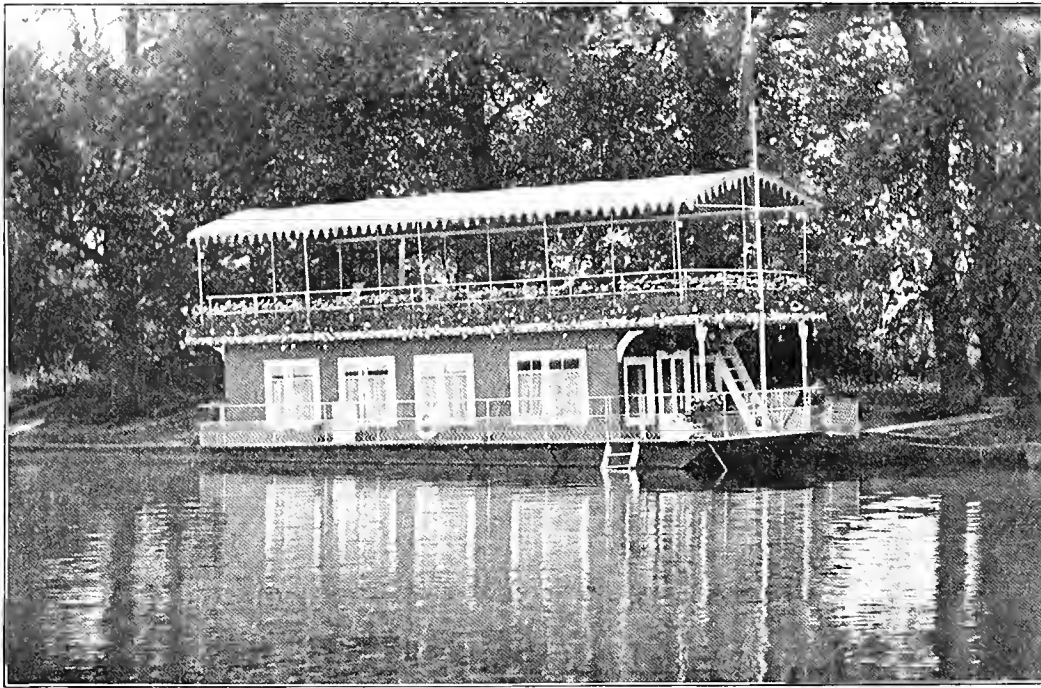
Furnishing one of these abodes is very much like arranging the interior of a small house or flat. Space is an important consideration. Tables with flaps are advisable, or with the top fashioned with movable panels. There is no room for lumber. That should be disposed of ashore. Deck chairs, camp stools, light wicker lounges and tea tables must of course be provided. Some bedrooms are arranged with bunks, as in staterooms aboard ship. As a rule, however, there is room enough for a

small bed in each chamber. The provision of a broad cushioned settle in the saloon is found a great convenience at times when an extra bed is required. Use can be found for any number of shelves and cupboards, so long as they are arranged where they will not interfere with the positions of the larger articles of furniture and the free movement of doors and windows.

House-boats being flat-bottomed, an enormous weight can be placed upon them without materially altering the height



PLAN AND ELEVATION OF A TYPICAL HOUSE-BOAT



THE "WHITE LADYE"

of the water line. They rise easily to the wash from large steamers, but are best moored in streams and backwaters where there is a steady current, and that not too strong.

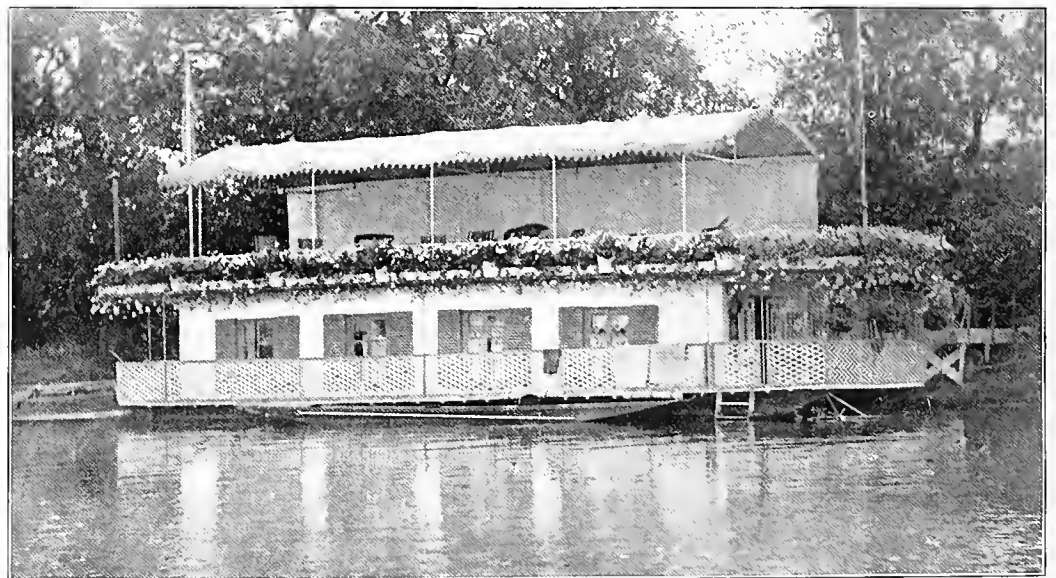
Artificial lighting is a point which demands early settlement when a house-boat is decided upon, and this will perhaps dictate the situation of mooring. Gas may be used if it is possible to obtain a supply, and this is the best way of settling the question, for then the cooking may all be done on a gas stove. Electricity is obtained on many Thames boats either by connection with the main on shore or by the use of a motor. Oil lamps of the type used in ships' cabins are perfectly satisfactory where no other method of lighting is to be had. In this case the kitchen range is fed with wood or coal in the ordinary way.

In the decoration of a boat there is room for any amount of originality and ingenuity; but it should be borne in mind that although a good appearance from the river side of the boat is mainly to be desired, the piling of heavy boxes and flower vases there may cause

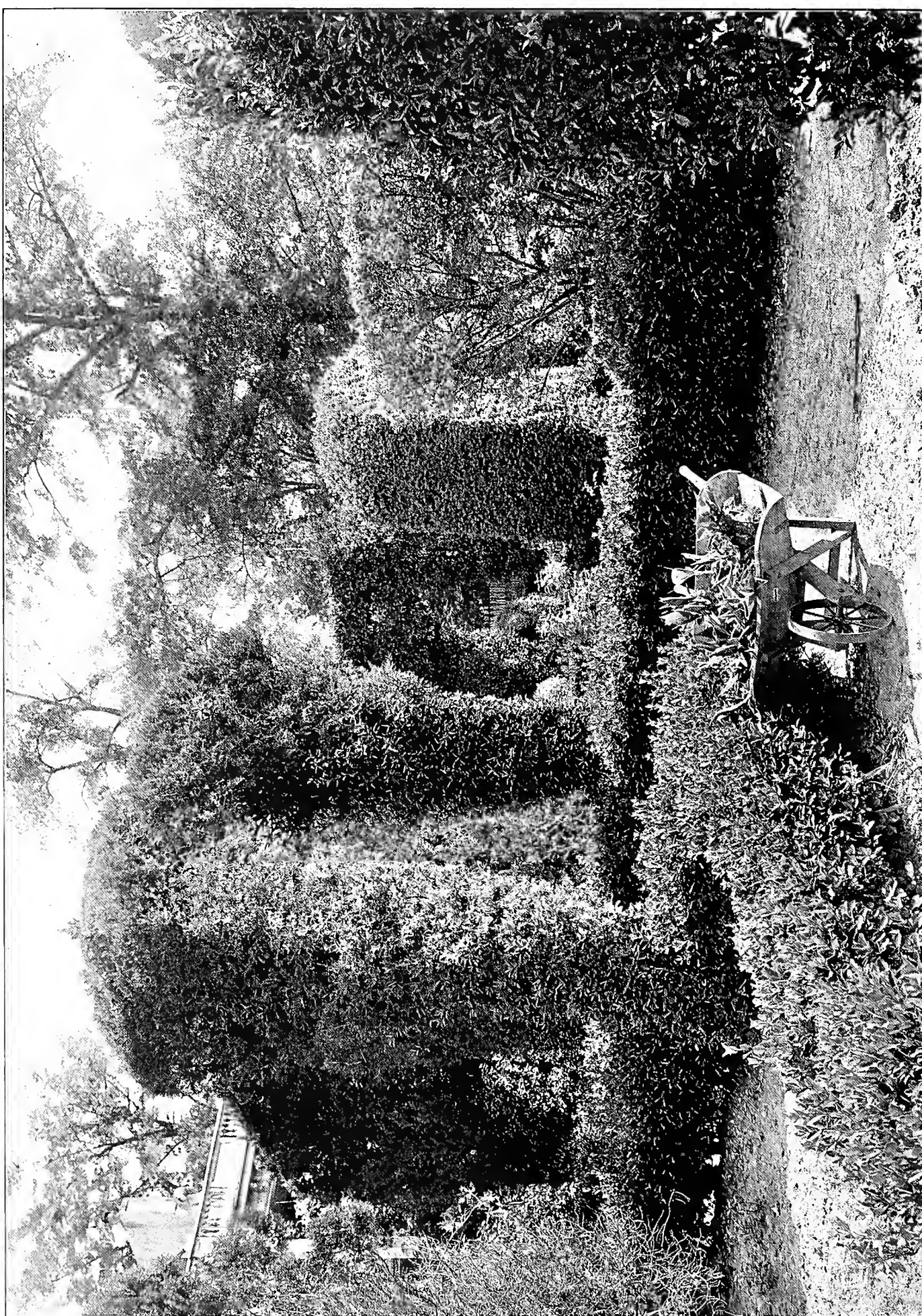
a slight dip of the craft in that direction. To avoid this, corresponding weight should be distributed on the shoreward side. Then at night, when the house-boat dweller sees most of the charm of the mysterious river; when the hard lines of the opposite shore are softened in gloom; when the stars faintly peep out, and the only sound is a musical ripple against the stern, tiny colored lights placed along the gunwale and the front of

the upper deck reveal the presence of the boat to other craft and make a fairy picture reflected in the still waters of the reach.

Life on a house-boat gives a sense of repose and lazy enjoyment offered by no other form of holiday making. The sound of traffic is limited to an occasional launch puffing its way up stream, or the regular click in the rowlocks of some passing skiff. Early morning is no less charming than night. The mists rising slowly off the stream, the delicious coolness of the air, and the fresh smell of the dew-clustered flowers combine to make these first hours of the day among the most precious and enchanting.



THE "BON ACCUEIL"



OLIVE HEDGES AND CEDAR ARCHES AT "LAUSANNE," AN OLD GARDEN AT CAMDEN, SOUTH CAROLINA

House and Garden

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No. 3

CAMDEN GARDENS

BY CORINNE HORTON

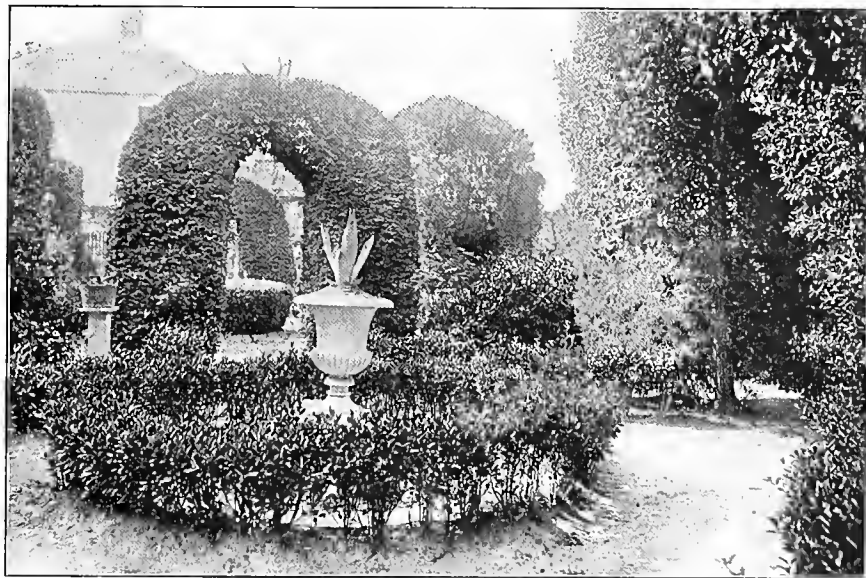
THE delicate charm that attaches itself to all old things is keenly felt in the presence of an old garden where plant life left to itself attempts to write a history of the flight of time in its own peculiar way. Among the best examples of formal gardening to be found in the South are the gardens at Camden, S. C., a quaint old town flavored still with the delightful aroma of the past, flooded with sunshine the year round, displaying here and there white columns and Colonial porticoes between vistas of trees, as in the case of many a quaint old Georgian house. Walking or driving through the residence portion of the town, you come unawares upon what a clever critic has pronounced the rarest of earthly things in America—a genuine architectural emotion.

Although Camden was settled in 1750, the oldest gardens there are post-revolutionary. The first seems to have been planted about 1830; others were begun as late as 1850. At this period Southern life had reached its most finished point. Slave labor was becoming skilled; the Southern planter had acquired a fortune and was now in a position to allow himself, among other things, the delights of a garden. The forests, still in their virgin state, were full

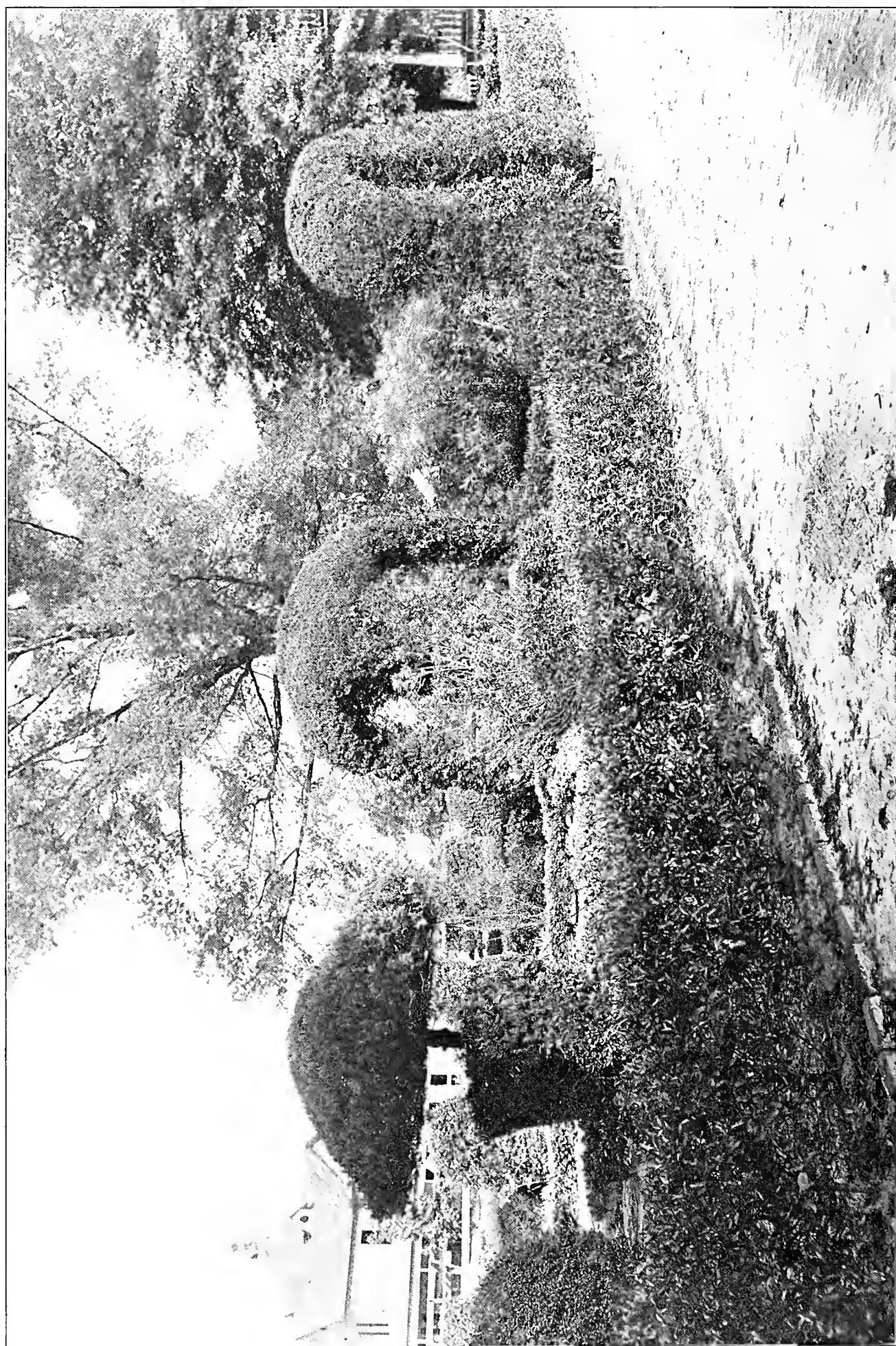
of holly, South Carolina olive, commonly called "mock-orange" in the vernacular of the people, bay-trees, magnolias, mimosa, cypress, hawthorne, hackberry, dogwood, fringe-tree, willow-oak, Cherokee roses, yellow jasmine, and other flowering trees, shrubs and vines.

Competent critics have declared the gardens at Camden equal to those of many old English manor houses, which speaks well for the virtue of the sand and pine region in which the town is located, and for the skill, too, of the landscape gardeners who designed such places as "Pine Flat," now Hobkirk Inn, originally established by W. M. Shannon, of Camden. The gardens cover forty acres. They were laid out and planted by a landscape gardener from Columbia—one Crammond. The hedges of "Pine Flat" are still perfectly kept; the smooth walks with their angles, squares, triangles, circles, and parallelograms stretch evenly before you in the bright warm sunshine. Many

of the flowers that once grew in abundance there have disappeared; but the wonderful shrubbery remains. Another celebrated old garden at Camden, "Lausanne," as it was first called, was planted by John de Sausure, a French Huguenot.



IN THE GARDEN OF "LAUSANNE"



THE SOWELL GARDEN AT CAMDEN, SOUTH CAROLINA

The place was afterwards called "Upton Court," and has passed through a number of different hands. "Lausanne" is today as perfect an example of the formal gardening of that period and section as can be found. No old gardens in America are planned on quite such a heroic scale as these. The rich Southern gentleman of the early and middle nineteenth century was a man of large schemes. With unlimited labor at his command (and labor is the positive quantity of every garden), his ideals were more colored by the picturesque and impressive than the smug.

Take some of the old Salem gardens, which are characteristic of the Northern or New England work, and compare them with these at Camden. The difference of style is at once pronounced. It is due to two causes—first, the conception; second, the varieties of shrubs used in carrying out this conception. Box, commonly employed in New



TOPIARY WORK IN THE SOWELL GARDEN

England, is seldom seen in the far South. Privet, so generally used in modern gardens, was unknown in that section when the Camden gardens were planted. The shrub most employed by Mr. Crammond and his local contemporaries was the South Carolina olive, a most useful evergreen, with small, polished leaves, a blossom not unlike that of the flowering olive seen in greenhouses, and a fragrance resembling the odor of the orange; hence its popular name—mock-

orange. The South Carolina olive, left to itself, flowers very early in the spring, along with the yellow jasmine and the *Camellia Japonica*, but when used as a hedge and constantly clipped the blossoms do not appear. Unlike the privet, pruning, though it has no appreciable effect on the vigor of the plant, seems to wholly arrest its tendency to bloom. The South Carolina olive lends itself to various treatments in big and little; it is well suited to the



THE HOUSE AT "HOLLY HEDGE"

sandy soil of middle and lower Carolina and Georgia; it grows apace; it stands the hot summer better than any other shrub or plant known to those localities, either indigenous or transplanted; as a result it was lavishly employed by the old gardeners of Camden, who, lacking our present rapid transit systems, could not depend upon sending elsewhere for herbaceous plants, but were forced to rely on the natural supply of the section. The Sowell Garden, at Camden, has

was the most useful evergreen in the hands of landscape gardeners in the far South. "Holly Hedge," a beautiful old garden at Camden, has various walks bordered with holly and one great arch of it which picturesquely illustrates the large ornamental uses to which the chief of Christmas evergreens may lend itself. This garden also contains a well-trained hedge of white Cherokee roses, which, when full of flowers in the early spring, is indescribably lovely and most char-

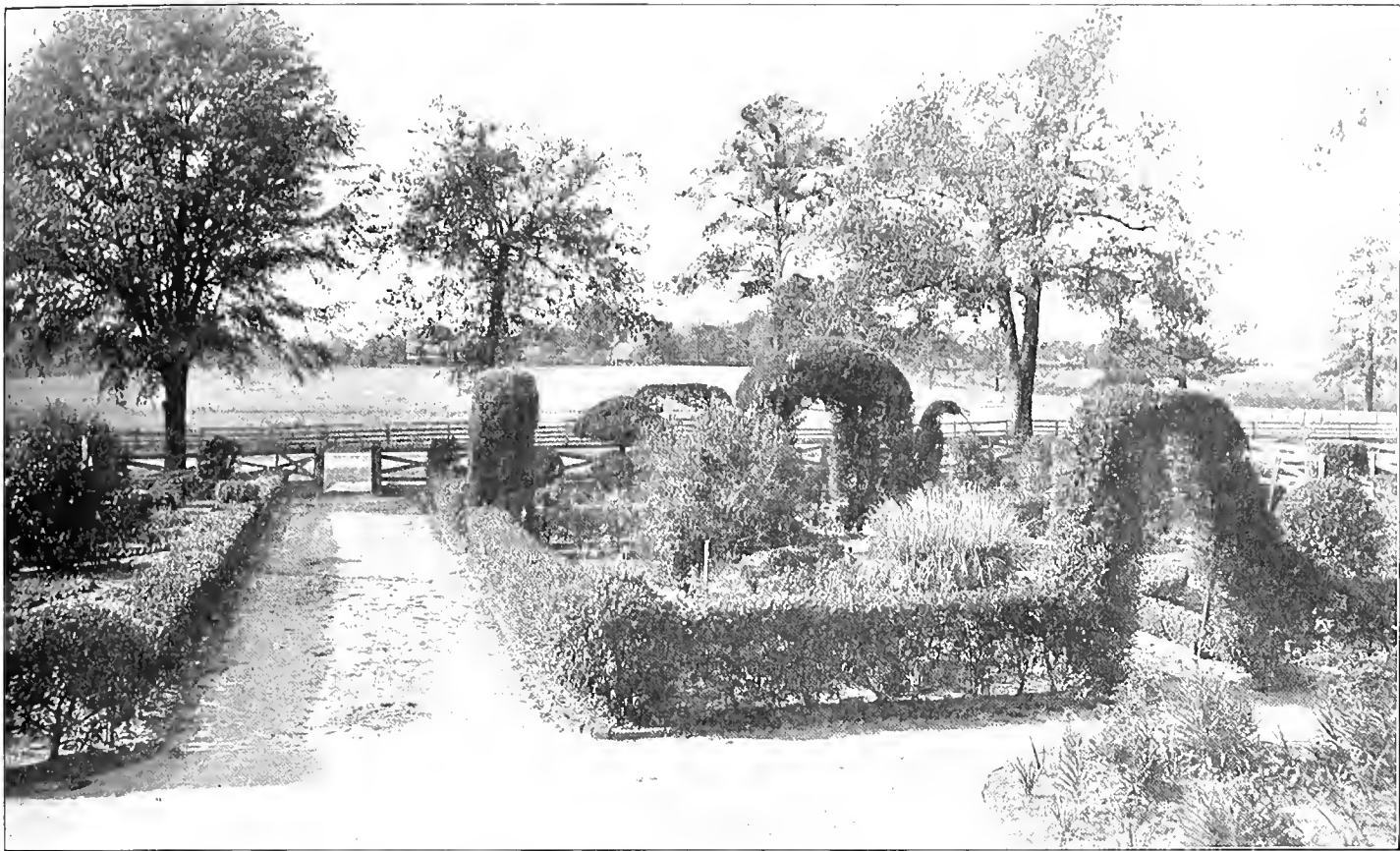


A VISTA AT "LAUSANNE"

a hedge of South Carolina olive which in a photograph might easily be taken for a hedge of euonymus. This garden also affords some excellent specimens of the topiary art. Cedar was the shrub most commonly employed by the topiarians of this section, the mock-orange being a trifle too coarse-leaved to cut in any form smaller than a great arch. On the other hand, hedges of olive were possible; even for the low ground hedges needed to surround the smallest flower beds.

Next to the olive and the cedar, the holly

acteristic of the locality. The gardens of old Camden, even were they lacking the charming picturesque quality which they possess, would still be valuable as illustrating the uses to which these plants, the holly and the olive, may be put. The cedar used in topiary work is, presumably, common cedar taken from the woods along with the olive and the holly and placed in good soil. At "Lausanne" may be seen some giant arches of common cedar, the rugged hirsute major branches of which bespeak great age.



THE SOWELL GARDEN VIEWED FROM THE HOUSE



THE SOWELL GARDEN VIEWED FROM THE ENTRANCE

Among the flowering evergreens found in most Southern gardens is the gardenia, popularly known as the Cape jasmine, and the *Camellia Japonica*. The gardenia grows in great round or conical bushes and is always highly ornamental either singly or as a hedge. When used as a hedge the effect produced is quite unique, as each bush retains in juxtaposition to the other its conical form. To obtain the best effect in hedge work the bushes, which grow rapidly, should be placed about five feet apart. If the soil is light, alluvial and sandy, and the climate mild, the young plants will thrive prodigiously. In some sections of the South the cultivation of the gardenia is so simple that every negro hut has a great cone-shaped bush as a single sentinel at the gate, full grown, luxuriant, spreading its polished leaves in the sunlight, blooming riotously in excess of fecundity, filling the air with cloying sweetness, the mere presence of such munificence, beauty and fragrance satirizing the gaunt, bare indigence of man. In the alluvial low country every other farmhouse facing the road has hedges of gardenia bordering either

side of the front walk of white sand, their straight lines invariably giving a touch of pleasing finality to what would otherwise be a very indefinite, commonplace effect.

The *Camellia Japonica* is also cone-shaped, but is of taller growth than the gardenia. It, too, could be used most advantageously in formal gardening. The finest specimens of it in the South are found in the old gardens on the banks of the Ashley River near Charleston. At Magnolia-on-the-Ashley, the most celebrated of all Southern gardens, there are six acres of camellias—red, white and mottled—growing in long rows, scentless and cold, but exquisite to behold. The old gardens of Middleton Place, on the Ashley, now almost wholly obliterated, were laid out by Michaux, the celebrated French landscape gardener, who spent some time in America prior to the Revolution, and enriched botanical literature with a scholarly work on American trees. One of the flowering shrubs planted by him at Middleton Place was a *Camellia Japonica*, which grew to be a most remarkable specimen and was at one time listed as a botanical wonder. It was over twenty feet high,



A WINDING PATH AT "HOLLY HEDGE"

and often contained over three thousand blooms at a time. Nature is in a lavish mood on the banks of the Ashley.

The gardenia and the *Camellia Japonica* are both found in the old Camden gardens; but the Southern gardener has never seemed awake to their possibilities. In the hands of an appreciative workman they could be made to produce remarkable effects.

Some very interesting old gardens are to be found at Beaufort, attached to the old Georgian houses there, though most of them are sadly in need of pruning. Beaufort and the adjacent country, including the nearby Sea

filled with what is now called "old mahogany"; and their gardens were skilfully laid out and perfectly maintained.

The Preston Gardens, at Columbia, S. C., which were perfect in their day and once covered two city squares, still show some remarkable hedges. Among the best known old gardens in the South which are still kept up in the original style is the Ferrell Garden, at La Grange, Ga. This covers ten acres and abounds in clipped and shaped hedges of various kinds and rare plants from all quarters of the globe. It was established early in the nineteenth century.



THE VERANDA OVERLOOKING THE GARDEN AT "HOLLY HEDGE"

Islands, was at one time the abode of the richest society of people in America who represented the nearest approach to aristocracy of blood and feeling on our continent in that they married only among themselves for generations and consequently were all related. They owned more slaves per capita than any other people in the South, and looked with disdain on all occupations other than the planting of rice and Sea Island cotton. Their servants in livery and their equipages presented a spectacle of elegance and fashion then unequaled in America. Their houses were the most splendid in the country and were

A study of the flowering trees of the far South is interesting in connection with the gardens. There the dogwood, white and crimson, is unsurpassed as an ornamental tree. The linden tree, generally known as the American basswood, grows extremely well under favorable conditions and bursts into bloom early in June. The *Magnolia grandiflora*, with its brilliant varnished leaves (the simplest leaves in the whole of nature), and its wonderful white blossoms, grows to great height and perfection from South Carolina straight through to California. Not only are the gardens of the far South beautified



A GREAT ARCH OF HOLLY AT "HOLLY HEDGE"

by the presence of flowering trees, but the very fields and hillsides abound in them. A tree that has thrived and multiplied through the Piedmont region during the past twenty years is the Paulownia (*Paulownia imperialis*), named in honor of the Princess Anna Paulowna, daughter of Paul I. of Russia. It was introduced into the United States from Japan in 1840. It grows rapidly to a height of twenty or thirty feet, has large heart-shaped leaves, and is covered early in May with enormous clusters of purple blossoms. These blossoms appear on the bare brown stems and branches in advance of the leaves, the effect being most exquisite against the blue sky. The advent of the Paulownia

here was preceded by glowing accounts from abroad, and it was enthusiastically received by naturalists and extensively planted; but it did not thrive in the North, and has now largely disappeared. In the South, however, it took root and multiplied, for its seeds are winged. It has taken to the fields, the hedges, the alleys, to every spot where it could grow unmolested. In May I stood on a Southern hillside and looked along a red road that disappeared in the distance. Between where I stood and the remote horizon I counted one hundred and twenty Paulownia trees in full bloom, each a picture of riotous lavender loveliness.

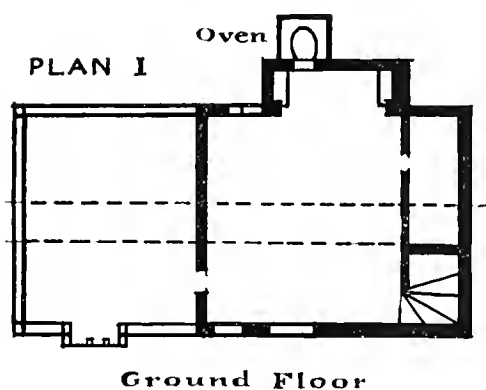
PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

BY P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

II.

"HOUSES are built to live in and not to look on," sagely remarks Lord Bacon, "therefore let Use be preferred before Uniformity, except when both may be had." The builders of the sixteenth century houses were not unaware of this principle, and acted on it, though in seeking utility they achieved wonders in the way of beauty.

As regards the plan of a sixteenth century cottage, the simplest is an oblong, with two storeys. Subsequent additions have usually been made. The following plan is not an uncommon one.¹ The part enclosed in

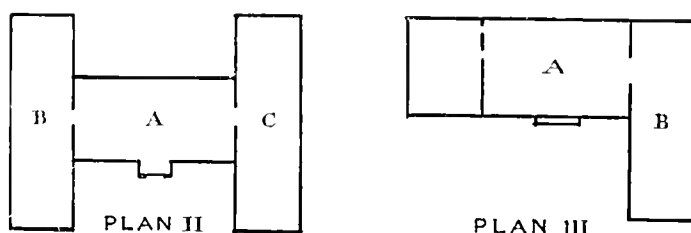


PLAN OF AN OLD SURREY COTTAGE

unblacked lines is an early addition. The oven, as in most cases, is of later date than the fireplace. Cottagers probably in olden days baked their bread in the baking-ovens attached to their employers' houses; moreover, village bakers plied their trade then, as they do now. But in the sixteenth century and later the cottager determined to bake his own bread in his own oven; and thus we find many of these useful additions to his rural abode. You can see in the plan the wide chimney with seats on each side the fireplace. The modern laborer's wife wants a kitchen range, and I have known several of these old ingle-nooks bricked up and

fitted with the less snug but more convenient modern culinary appliances.

The cottage at Battle, which adjoins the famous abbey, is built in three bays. And here I would digress for one moment, and remark that old houses in all parts of England were constructed in bays. We have houses of one, two, or more bays. A bay was the standard of architectural measurement, and houses were sold and let by the bay. Thus we find in a survey of 1611 the description of a house: "One dwelling house 2 baies, 2 chambers, one barne 2 baies, one parlor with a chimney, one kytchen, one warehouse." A bay measured roughly 16 feet, and was the length required in farm buildings for the standing of two pairs of oxen.² In the cottage at Battle there is a fine old fireplace with oven and ingle-nook. The stairs are usually straight. The older stairs were formed round a newel, and the modern form of straight stairs is a sure sign of a date later than 1600.³ Some old stairs



EARLY TYPES OF PLANS

were formed by cutting steps in a solid balk of oak.

The commonest form of house is based upon the plan of the old central hall, which has continued down to the present day with some additions and modifications. Countless large cottages and farmhouses are constructed on this plan. There is the central hall (A), and to this have been added on one

¹ "Old Cottage and Domestic Architecture in Southwest Surrey," by Ralph Nevill, F.S.A., F.R.I.B.A.

² "Evolution of the English House," by S. O. Addey.

³ "Old Cottage and Domestic Architecture," by Ralph Nevill.



A COTTAGE AT BATTLE, ADJOINING THE ABBEY

side the parlor (B), and on the other, kitchen and offices. The projecting wings have usually gables. Sometimes there is only one wing, and the house-plan assumes the shape of a T or L.

At Eltham, Kent, there are some cottages constructed on this plan. The old house at Keevil is a typical example of the tradition of the central hall. The cottage at Boughton - under - Blean, Kent, is a remarkable example of a timber house with a central recess, indicating the position of the great hall. The way in which these timber houses were built is as follows: The foundations of the frame were constructed of stone or brick, local ragstone being extensively used in Surrey. Above this base, which

stood about a foot high, stout beams, forming a sill, were placed horizontally and large upright storey posts were erected at the angles and at intervals of from seven to ten feet. The corner posts were usually larger and stouter than the others, and in some important houses measure as much as 14 inches by 8 inches in their sections. The usual size for ordinary cottages is about 8 to 9 inches square.

The older houses have for a corner post the butt of a tree placed root upward with the top part curving diagonally outwards in order to carry the angle-posts of the upper storey. These assist greatly in supporting the weight of the upper part of the house. They are often cut into brackets both on the outside and in-



OLD COTTAGES AT ELTHAM, KENT

side of the house. Such interior decoration of these angle-posts may be seen in a house at Saffron Walden, Essex, and at the "Anchor Inn," Basingstoke. The posts themselves were also richly carved. The village of Petworth, Sussex, and the "New Inn" at Gloucester furnish examples of them.

Having constructed our main uprights, we must place horizontal timbers which make, with the former, squares of framework. All the timbers are fastened together and tenoned, the end of one being inserted into the socket or mortice of another, and secured by wooden pins. This is much better than the later practice of using iron bolts and straps. The sap of the oak often causes the iron to rust, and this produces decay in the timber and the subsequent weakening of the entire structure. The large squares are then divided by smaller timbers. The floor of the upper storey is formed by beams laid across the building, projecting some two feet in front of the framing below, and holding the framework to-

gether with the aid of other beams placed longitudinally. Sometimes the projection of the upper storey was carried round the angles of the house, and continued on all sides. The projecting ends of the joists were rounded off, or moulded, but in the early years of the sixteenth century they were covered with a long fascia board either moulded and the upper part cut into small battlements, or carved with foliage. This is always a sign of early work.

Having constructed our ground floor, we will proceed with the upper storey, which after the fashion of children making houses out of playing cards, is built up exactly in the same way. We must place the sill or foundation beams at the ends of the overhanging timbers and then fix uprights, as before, tenoning and pinning them and fastening horizontal timbers just as in the framework below.¹

¹ I am indebted for much information with regard to the building of timber houses to Mr. Charles Bailey's "Remarks on Timber Houses," published in the "Surrey Archaeological Collections," Vol. IV., and to Mr. Dawber's introduction to W. G. Davies' "Old Cottages in Kent and Sussex."



OLD HOUSE AT KEEVIL



AN OLD HOUSE AT BRATTON

Some of the old streets of our towns remain, such as Canterbury, where the upper storeys of the houses project far into the street, and the inhabitants of opposite houses can almost shake hands out of the highest windows. Such houses also abound in Brittany and other parts of France. These projecting houses are not earlier than the time of Queen Elizabeth or James I. Those built before that period do not project so much.

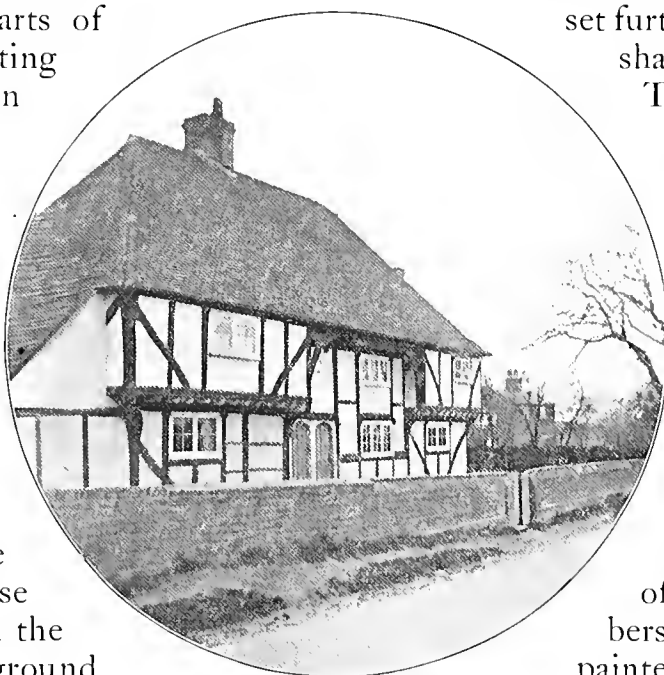
The house in its first stage was a mere timber skeleton, and until the framing was well advanced, had to be propped and stayed from the outside. The slots cut to receive these stays can still be seen in the large timbers on the ground floor of many of the houses.

The spaces between the main uprights were filled in with win-

dows or framing, the timbers of which were generally about 8 or 9 inches apart, and nearly as much in width, the closeness of the timbering being one of the characteristics of early work; and it was not until later, when timber

became more scarce, that they were set further apart, and curved and shaped braces introduced.

The divisions between the timbers were then filled in by fixing upright hazel rods in grooves cut in the top and bottom, and by then twisting thinner hazel wands hurdlewise round them. The panel was then filled up with a plaster of clay and chopped straw, and finished with a coat of lime plaster. The timbers were usually left unpainted in the southern counties, but in modern times are often painted black. In Lancashire and Cheshire they are



OLD COTTAGES
AT BOUGHTON-UNDER-
BLEAN, KENT

always blackened, and there we find elaborate patterns in the panels with diapering and cusping. The curved braces were cut out of crooked boughs and limbs of trees, and sometimes straight struts are used.

Thus our old timber-framed houses were constructed, which add such beauty to our English landscape and form such a characteristic feature of our scenery. They are the eloquent though silent witnesses to the skill and craftsmanship of our village ances-

buildings.⁵ There is a cottage at Lyme Regis where this arrangement is seen, and in Kent there are numerous instances of this pleasing variety. The gray oak and the red brick harmonize well together. Flint and stones in checkered squares are not uncommon in the latter county.

The appearance of our cottages has been much altered since they left the hands of the sixteenth century craftsman. One peculiarity of the oak timbers is that they often



AN OLD HOUSE AND GARDEN NEAR GUILFORD

tors. It behooves those who have the care of them to treat them with a gentle hand and tender regard, and not to sweep them away when a little judicious restoration would keep them strong and serviceable as of yore.

There are many examples of bricks being placed in the divisions between the timbers, and these bricks are sometimes arranged in herring-bone fashion, like the stones of Saxon

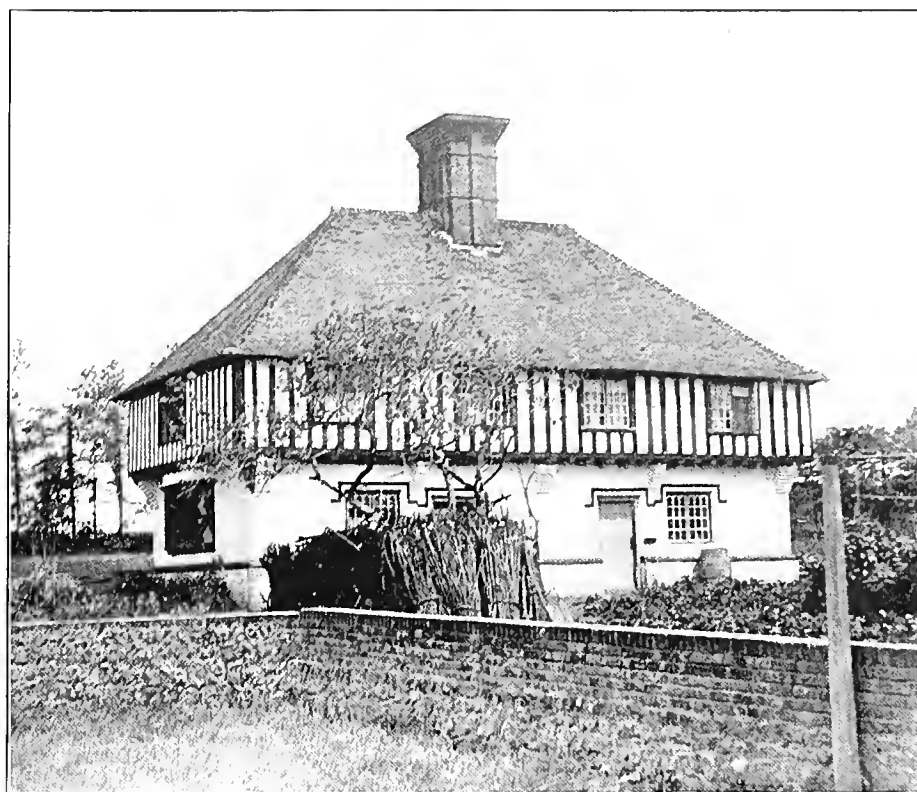
shrink. Hence the joints came apart, and being exposed to the weather became decayed. In consequence of this the buildings settled, and new methods had to be devised in order to make them weatherproof. The villagers therefore adopted two or three means in order to attain this end. They plastered the whole surface of the walls on the outside,

⁵ Herring-bone work was formerly considered a characteristic of Saxon architecture, but it can be seen also in Norman walls.



A ROADSIDE COTTAGE AT PULBOROUGH

or they covered them with deal boarding, or hung them with tiles. In Surrey, tile-hung houses are more common than in any other part of the country. This use of weather-tiles is not very ancient, probably not earlier than 1750, and much of this work was done in that century, or early in the nineteenth. Many of these tile-hung houses are the old sixteenth century timber-framed structures in a new shell. Weather-tiles are generally flatter and thinner than those used for roofing, and when bedded in mortar make a thoroughly weatherproof wall. The method of fastening them was to hang them on oak laths nailed to batten, bedding them in mortar. Sometimes they are nailed to boarding, but the former plan makes the work more durable, though the courses are not so regular.



A RESTORED HOUSE AT WELLSBORO, KENT

The tiles have various shapes, of which the commonest is semicircular, resembling a fish-scale. The same form with a small, square shoulder, is very generally used, but there is a great variety, and sometimes those with ornamental ends are blended with plain ones. Age imparts a very beautiful color to old tiles, and when covered with lichen they assume a charming appearance, which artists love to depict.

The making of tiles is an ancient handicraft. At one time fines were levied in the form of tiles. A curious by-law was made in 1443 in the town of Reading that no barber should open any shop or shave any man after ten of the clock at night, under a penalty of paying 300 tiles to the Guild-hall as oftentimes as he be found faulty. Doubtless thatch was beginning to be superseded by tile roofs in towns, on account of the danger from fire incurred by the former. Hence the Corpora-



BY THE ROADSIDE NEAR MAIDSTONE



A BACK GARDEN

tion wisely determined to encourage the employment of a safer material. One John Bristol was fined 2,100 tiles for shaving seven persons contrary to the order. One John Bristow, in the reign of Henry VI., was fined 4,000 tiles for disobedience to the Mayor, and any person who should quarrel was ordered to pay six pounds of wax to a church in the town, and to the Guildhall 500 tiles. Sometimes these articles were very scarce. In the Paston letters we read that in 1475 "there is none to get for no money." And again: "Mas-

ter Stoby begs loan or alms of tylle to roof one of his fayrest chambers which standyth half-uncovered for default of tylle." The maker

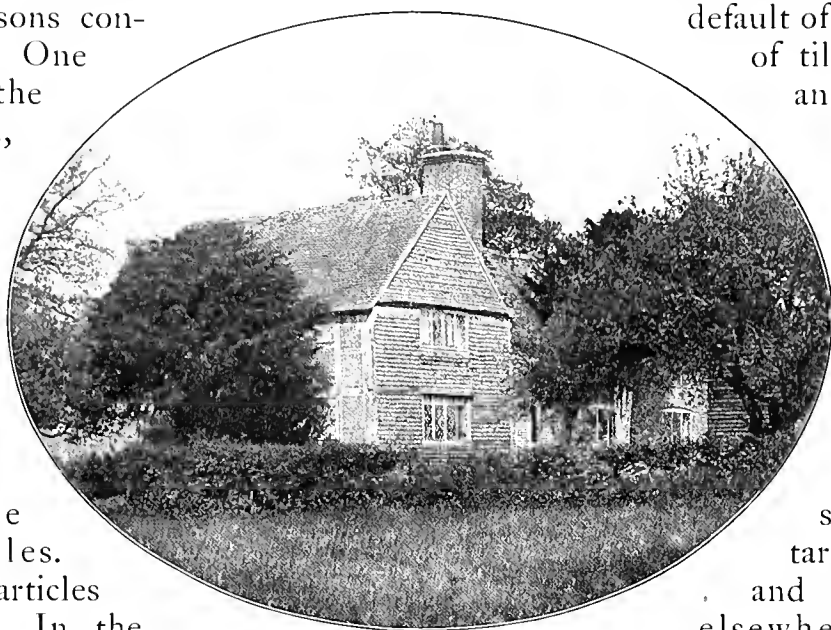
of tiles, the *tegulator*, was an important person in medieval times, and his name often occurs in the lists of rustic inhabitants.

The mortar used in these old buildings is very strong and good.

In order to strengthen the mortar used in old Sussex

and Surrey houses and elsewhere, the process of "galleting" or "garreting" was adopted. The brick-

layers used to decorate the rather wide or



COTTAGE, EAST GRINSTEAD



AN OLD HOUSE AND ITS GARDEN AT BROOMHAM



AN OLD HOUSE AT SELLINGE

The flower garden separated by a stream from the kitchen garden and orchard

uneven mortar joint with small pieces of black ironstone stuck into the mortar. Sussex was once famous for its iron-work, and ironstone is found in plenty near the surface of the ground in this district. "Galleting" dates back to Jacobean times, and is not to be found in sixteenth century work.

Sussex houses are usually whitewashed and have thatched roofs, except when Horsham stone is used. This stone easily flakes into plates like thick slates, and forms large gray flat slabs on which "the weather works like a great artist in harmonies of moss lichen and stain. No roofing so combines dignity and homeliness, and no roofing except possibly thatch (which, how-

ever, is short-lived) so surely passes into the landscape."⁶ It is to be regretted that this stone is no longer used for roofing. The slabs are somewhat thick and heavy, and modern rafters are not adapted to bear their weight. If you want to have a roof of Horsham stone, you can only accomplish your purpose by pulling down an old house and carrying off the slabs. Perhaps the small Cotswold stone slabs are even more beautiful. Old Lancashire and Yorkshire cottages have heavy stone roofs which somewhat resemble those fashioned with Horsham slabs.

You will notice that the pitch of the Horsham slated roofs is unusually flat. The builders and masons of our country cottages

were cunning men, and adapted their designs to their materials. They observed that when the sides of the roof were deeply sloping the heavy stone slates strained and dragged at the pegs and laths, and fell and injured the roof. Hence they determined to make the slope less. Unfortunately the rain did not then run off well, and in order to prevent the water penetrating into the house

they were obliged to adopt additional precautions. Therefore they cemented their roofs and stopped them with mortar.

Sometimes in these southern houses we find stone mixed with brick in the construction of the walls. At Binscombe there are cottages built of rough Bargate stone with

brick dressings. Elsewhere in the neighborhood of Petworth you will see brick used for the label-mouldings and strings and arches, while the walls and mullions and doorways are constructed of stone.

Very lovely are these south country cottages: peaceful, picturesque, pleasant, with their graceful gables and jutting eaves, altogether delightful. Well sang a loyal Sussex poet:

"If I ever become a rich man,
Or if ever I grow to be old,
I will build a house with deep thatch
To shelter me from the cold;
And there shall the Sussex songs be sung
And the story of Sussex told.

"I will hold my house in the high nook,
Within a walk of the sea,
And the men who were boys when I was a boy
Shall sit and drink with me."



BRICKWORK AT WESTHOUGHTON HALL, LANCASHIRE

⁶ "Highways and Byways in Sussex," by F. Griggs.

A PLEA FOR THE JUNIPER

BY HARVEY MAITLAND WATTS

THAT men tend to overlook the beauty that lies about them has never been so clearly exemplified as in the neglect on the part of American architects and landscape gardeners of the red cedar, *Juniperus Virginiana*, the familiar Juniper. A striking keynote of American landscape, a tree that has everything in its favor for treatment as an architectural adjunct as well as an unequalled focal point for landscape effects, the Juniper's possibilities have long been ignored and its native virtues passed over in favor of foreign importations unsuited in every way to American life and habitations.

We may travel to classic climes, and muse over the melancholy of decay, evoke the memories of past grandeur amid the poetic glories of the cypresses of the Villa d'Este at Tivoli and feel in so doing that we have nothing in our landscape that equals these famous evergreens that have played so important a part in Italian outdoor art. But why should we slavishly try to copy conditions that are peculiar in climate, lie of the land and flora to Italy? Admit the unsurpassed beauty and harmony of the Renaissance villas and the gardens that surround

them, but let us not at the same time forget home conditions. If we shall but build the American estate, the fitting country house and its grounds, along lines suited to the genius of the American climate and the genius of our familiar landscape in working



JUNIPERS ALONG A HILLSIDE LANE

out the part the evergreen shall play in an American garden, we cannot leave out the Juniper. If an expression of the beautiful in color and form in trees is desired to meet special conditions of soil and climate and, at the same time, to be intimately bound up in the life and be eloquent of New World characteristics, the Juniper is—as

¹ Of the three Junipers that one is apt to know in these latitudes and in New England (*Juniperus Virginiana*, *Juniperus communis*, *Juniperus nana*), the red cedar (*Juniperus Virginiana*) is the largest, most conspicuous and most generally diffused. So much is this the case that most people do not know any other Juniper than the red cedar, and for them it is the "common Juniper," since it is the only species they see growing freely about their homes, and it is certainly common enough for even those who know the countryside only from a car window to be familiar with its general aspect. Unfortunately, however, the much less known and far less conspicuous species, somewhat rare in these parts, usually a very small, stiff, straggling, bushy evergreen which most people, if they notice it at all, take to be a "young cedar," is the "common Juniper" of science, the *Juniperus communis*, and through this some confusion as to the name of the red cedar has arisen. As happens in so many cases, the name *communis* was applied to the (to us) unfamiliar Juniper because it is the common Juniper of northern Europe and Asia as well as of the northerly parts of the United States, so that when our very important tree, the red cedar,

was discovered, botanically, it had to take the New World designation of *Virginiana*. There can be no confusion as to the actual trees and shrubs themselves, however, since the red cedar is a tree, in the South sometimes one hundred feet high, and hence is the Juniper par excellence, in the way of size, form, habit and characteristics. Moreover the leafage of the two species is very distinct, the *Juniperus communis* being loose-sprayed, with rather long, awl-shaped leaves, and presenting an entirely different appearance from the red cedar. The third species, the *Juniperus nana*, the creeping Juniper, unknown here in the wilds, but familiar to those who have summer places in Maine and along the New England coast and in Canada, is also very distinct. It lies flat on the ground, the branches radiating from the center, giving it the effect, when it is in perfect form, of a superb embroidered and tufted mat of dark green. These Juniper mats sometimes are as much as twenty feet across. With its two sister species so modest, therefore, the red cedar is the Juniper without rivals in its own family. It is in fact if not in botanical name, therefore, the "common Juniper," though the adjective in its case, for those who know it, can never take on a depreciatory character.



No. 1. Sprays of the Common Juniper (*Juniperus communis*)

Nos. 2 and 3. The Red Cedar (*Juniperus Virginiana*)

No. 4. The Creeping Juniper (*Juniperus nana*)

It will be noticed that the sprays of the red cedar are of two kinds. This difference of leafage is one of the red cedar's peculiarities and adds to its variety of aspect. On the young cedars invariably, but also often on some of the branches of the older trees, the leaves are awl-shaped, not unlike the common Juniper's leaves in type, only very much smaller, not more than a sixth of an inch to a third of an inch long, while the leaves of the *Juniperus communis* vary from a half inch to an inch in length. These awl-shaped leaves of the red cedar (No. 2), especially in the spring, make the young cedars look very feathery and fluffy, and the whole aspect of the branches so covered and the young trees is very different from the character the cedar

takes on when all its leaves are, as in No. 3, small and scale-like, closely pressing the twigs and giving the effect of a rather spare and attenuated arbor-vite. As is plain, the leaves of the creeping Juniper, No. 4, are like those of No. 1, the *Juniperus communis*; but it must be clear that the foliage of both these species, the *Juniperus communis* and the *Juniperus nana*, is so different from that of the red cedar that even the most careless observer ought to be able to tell them apart from merely glancing at a spray, to say nothing of the extraordinary difference that lies in the fact that the red cedar is a tree and the other Junipers are, one a creeping shrub and the other a bush.

the doctors would say — surely indicated.

Indeed now that the house in the country, be it cottage, farmhouse or larger mansion, is becoming so important a feature of American life, and above all now that the development of the garden is assuming as much importance as the building of the house, the value of trees that speak our own tongue, as it were, and are picturesque in themselves should be patent to all. Why not let us, utilizing the hints the Old World affords, develop an American landscape art and an American garden? We are not poverty-stricken in these matters. Nature has been lavish in American types. The catalogue of glorious trees beginning with the elms, the tulip-poplars, magnolias and the maples, all so distinct from Old World relations, is long; but in the matter of evergreens for effects that know no season, the red cedar, "tolerant of many soils and varied locations," as the book lore has it, should be brought to the front. The statements of the ordinary tree books really do the red cedar scant honor,

for though many of our wild-wood trees seem to fear human association, retiring before the husbandman, and seemingly ill at ease near the home, this is not the case with the Juniper. Resourcefulness is its forte, adaptability its foible. It makes the most of its opportunities, and the passing of the forest finds it serene as the proud possessor of the fence rows, while the farm lane and highway are its own for conquest. Its variety of form is astonishing. It rises superior to accidents of man or Nature that mar many trees and spell early decay and decrepitude. Out of these wounds of the winds or human mutilations, accidental or intentional, the Juniper makes new and attractive forms so that the injury often proves a blessing in disguise and the results are as inspiring as they are bizarre; for the Juniper will not be destroyed in the struggle for existence.

Wherever it is in evidence, it easily becomes the characteristic of the landscape by reason of its depth of green as well as its form. Near or far, in outline against the

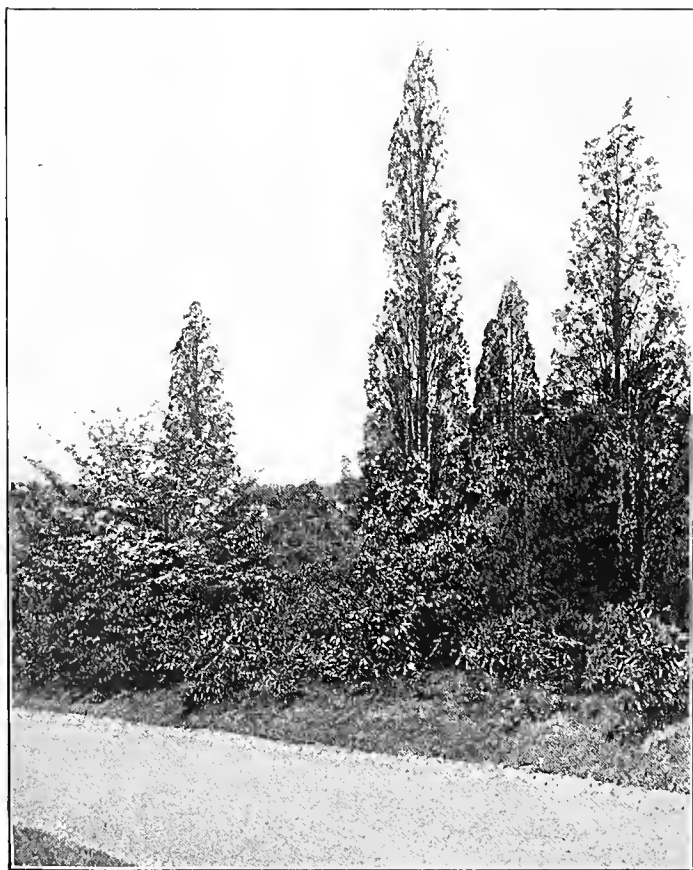
horizon or the house wall, in relief against a copse or hillside, it is a blithesome possession; the happy sentinel of the rustling woods and sunny lanes, the turreted keep of humble homes and, in its wilder moments, the misshapen vanguard of the sea-swept dunes, everywhere at home and everywhere fitting in peculiarly with natural effects and the works of man. But though there is evidence here and there that our landscape gardeners are beginning to see the light, they have left it out of their home effects while often trying in vain to get an evergreen background through the agency of other natives far from tractable. Indeed for the most part the more northern spruces and arbor-vitæ often have little compatibility. They look out of place in the new, and, if injured, are clearly out of



THE GNOMON OF DECLINING DAY

place in the older gardens. The advance of cultivation too often means their destruction, and their natural symmetry and life are not dependable. Nor do the pines, the larches, nor even the hemlocks, glorious as the last named are, fit in with all home conditions as does the Juniper, for none of the other evergreens are so common a feature of our country life as to call forth the associations, practical and poetic, that one connects with the Junipers.

Judged by its association with American life in the open, therefore, this tree meets all tests. For much of our countryside, poor or rich, the Juniper is the gnomon of declining day. Its pointed shadows trail over furrowed slope and grassy lawn, across beach and swamp, telling the hours, while on the ridge silhouetted against a burning sunset its purplish ebon spires form a poetic frame to nature's last gorgeous spectacle, and one that in the winter possesses even rarer beauties than when the companion trees are lush with the leafage of July. And its contrasts! What is more striking on our seacoast than the gnarled and twisted effects of the seashore cedar, telling of the storm and stress of the gale, the very personification of the sea's rage as well as its own daring. It is there on the wind-worn beaches, wet by the spume, that it reaches its most extreme form in the



APPRESSED AND THIN AS IF SOME AUSTERE
LOMBARDY POPLAR



IN ITS DEATH A BOWER FOR WILD VINES

way of irregularity, and makes "pictures" that call out the cameras with exclamations of delight on the part of the amateur who suddenly realizes what "just an old cedar" can do. But who has not been touched with it in its most ludicrously formal shape, its most conventional aspect, bare as a pole for most of its height, with a conical crown, for all the world like a toy tree from some Noah's Ark ("made in Germany") trimmed up to suit the convenience of an unemotional son of the soil? Even then it compels a pleased interest and charms by reason of childhood memories and he who would scoff at this rigid artificial manifestation is hard-hearted indeed! But leaving extremes out, its familiar and more regular forms of ample pyramid and tapering spire afford all the variation legitimate landscape art can ask. Sometimes as appressed and thin as if some austere Lombardy Poplar, while at other times broadly spread out, rotund, with many tufts and turrets it even simulates with great lateral branches the effuse effects of the hemlocks and bulks large in a protected fence corner as the feature of the farm, attended ever by companions that wait in slenderer grace upon its dominance. Never funereal,

growing in untoward places but to redeem them and throwing a benison of green shade over all the surroundings, its choice of home and farm for its best ministrations makes it the "*tree of life*;" and even in its death, it often stands a bower for the wild vines that dower it again with foliage and beauty as if in tribute to some dryad bereft of a home!

The combinations it makes, for effects of contrast in color and design, in finesse of tree-form as one finds them in nature, are most interesting and ever picturesque. Who has not seen the wild grape (*Vitis æstivalis*), the Virginia creeper (*Ampelopsis quinquefolia*), the poison ivy (*Rhus toxicodendron*), flinging their gonfalons from the Juniper's friendly turrets, in richly contrasted greens in the summer winds, but surpassing anything the foreign maker of gardens knows when the gorgeous dyes of autumn stain their foliage and the dark bronze green of the host is the woof on which is thrown the flaunting scarlets, crimsons, maroons, oranges and ochres of the guests. But the cedar clump would be poor indeed if only the grape, the creeper and the poison-ivy were part of the decorative scheme—its only landscape symbiosis.



THE JUNIPER COMBINED WITH OTHER WOODLAND TREES

You need not travel far, however, to find some friendly patriarch in contrasted association, separately or all together, with the red-bud, the red maple, the flowering dogwood and others of the same genus, viburnums, honey-locusts, wild cherry, sassafras, catalpas, bittersweet, green briars, the common briars, and, above all, the sumacs. Above these companions it towers as they bush out at its feet, but on the wood's edge its relation to the beeches, hickories and oaks, to the tulip poplars and sweet-gum, is a chapter in itself; while in contrast with its greener and looser congener, the common Juniper (*Juniperus communis*),—rather uncommon in these latitudes—many a cedar clump wholly given over to the family is most interesting, to say nothing of the annuals that deck the sward at its feet, all in their season—the wild carrot, the milkweed, the oxeye daisy, the rudbeckias, the golden-rod and the asters and other compositæ. Indeed, a well regulated cedar clump with its full assemblage at different seasons of the year possesses more elements of beauty in contrasts of flower, fruit and foliage than most familiar groupings, natural or artificial.



APPROPRIATE TO WHITE COLUMNED
PORCHES



IT COMPOSES WELL WITH GRAY STONE

All these and other characteristics call loudly for the use of the red cedar about our rural homes. It is the true exponent of the American countryside. It composes well with gray stone farmhouses, is at home with frame and stucco, seems the very thing for the white columned porches of Georgian mansions, and gives that vernacular effect that few other natives can give to the half formal gardens, while, as the mainstay of the wilder gardens, in conjunction with other native trees and shrubs, the cedar clump will prove the most charming feature that can be devised. Let art, however, but follow nature's leads and repeat the Juniper's own methods in artistic combination, for that way lies success!

² All these photographs were made on the country estate of Dr. Samuel G. Dixon, whose house was built in a "cedar thicket" on his Black Rock Farm property, near Bryn Mawr, Pa. For the most part the cedar thicket was made up of red cedars (*Juniperus Virginiana*) but there are a few bushy Junipers (*Juniperus communis*) on the grounds, and Dr. Dixon has introduced from his property at Islesboro, Maine, the creeping Juniper (*Juniperus nana*).

To his amusement as well as chagrin, however, the last named species (*Juniperus nana*) has stubbornly refused to "lie down" in its new habitat, and, whether because it misses the continuous weight of snow of the long Maine winters, the heavy rains and fogs of the coast, the pressure of the winds or what, it is taking on a different aspect. Its branches, while keeping their creeping character in part, seem to be trying to stand up, so that while Dr. Dixon's low Junipers form the characteristic mats, the mat or patch is not so evenly low lying as is the case when the evergreen is at home in the north.

THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS¹

BY EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

II.—THE MEDIEVAL CITY

IF we reckon the medieval life of France from the conversion of Clovis at the battle of Tolbiac in 496 to the invasion of Italy by Charles VIII. in 1494, the period is one thousand years—about one half the historic existence of the City of Paris. These centuries are so rich in event, in romance, in artistic production of all kinds, that to give an adequate description of them is, of course, impossible. Our purpose is not so broad. Attempting, as we do, to cast our attention upon one phase of a vast subject, we may be able to make intelligible the impression which is received.

When Clovis centered in himself the rapacious impulses which led to the invasion of Gallo-Roman territory by the Franks, he found a decadent, but still splendid, civilization; large cities, fine roads, efficient general and local organization, and above all a powerful religious hierarchy, which had replaced, to a great extent, the central *imperium* of Rome. He was a savage, undoubtedly, but broad enough in his intelligence to appreciate existing conditions, and to use forces which lay at hand.

EARLY TERRITORIAL DIVISIONS OF PARIS

The City of Paris came to Clovis (481–511) with his wife Clotilde in 493. In the division of territory which followed his death, Paris became the capital of his son Childebert (511–558). Childebert was deeply religious in medieval fashion, and, acting under the influence of Saint-Germain, bishop of Paris (555–574), left his mark indelibly upon the city.

There is still in existence, and published

by Lasteyrie in his *Cartulaire général de Paris*, the charter, dated December 6, 558, which may or may not be authentic, by which Childebert founded the Benedictine Abbey of Saint-Vincent et Saint-Croix, called, after the bishop's death, Saint-Germain. It was later named Saint-Germain-des-Prés (*a pratis*, in the fields), to distinguish it from Saint-Germain-l'Auxerrois near the Louvre.

The vast estate given to the abbey comprised, in the ninth century, the region from the Petit-Pont to the Tour Eiffel and as far back from the river as the Cimetière du Mont Parnasse, four thousand meters east and west and two thousand eight hundred meters north and south, an area which became later the *bourg* and *faubourg* Saint-Germain. An interesting part of this territory was the so-called *Clos de Laas*, or *Lias*, old French for grange, or farm, which is supposed to have replaced, almost precisely, the gardens of the Palais des Thermes described in our first article. That is,

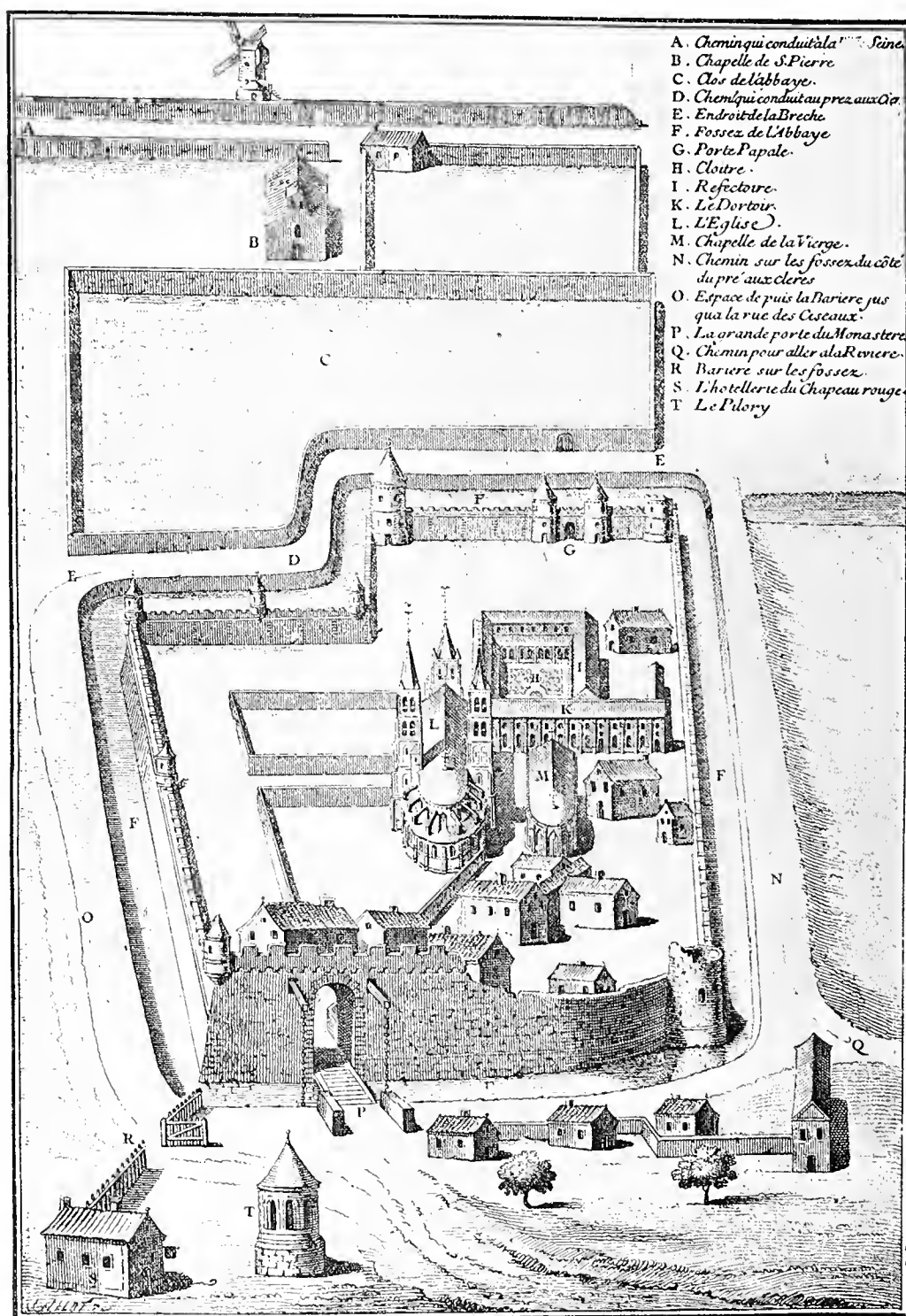
the region, roughly, between the Place Saint-Michel and the Institut, the river and the Boulevard Saint-Germain. Its chief monument was the Church of Saint-André-des-Arts. The Rue Saint-André-des-Arts was cut through early in the Middle Ages, and still remains the most important thoroughfare of this region.

The property in the immediate vicinity of the Abbey of Saint-Germain-des-Prés was protected by a strong wall, and this enclosure or *clos* was filled with fine buildings. The only one of these which survives is the abbey church, the most important example of the



THE OLDEST KNOWN SEAL OF
THE PRÉVÔTÉ DES MARCHANDS
From "Histoire de Paris"—Yriarte

¹ Continued from the August number of HOUSE AND GARDEN.



THE ABBEY OF SAINT-GERMAIN-DES-PRÉS ABOUT 1368

From *Histoire Générale*

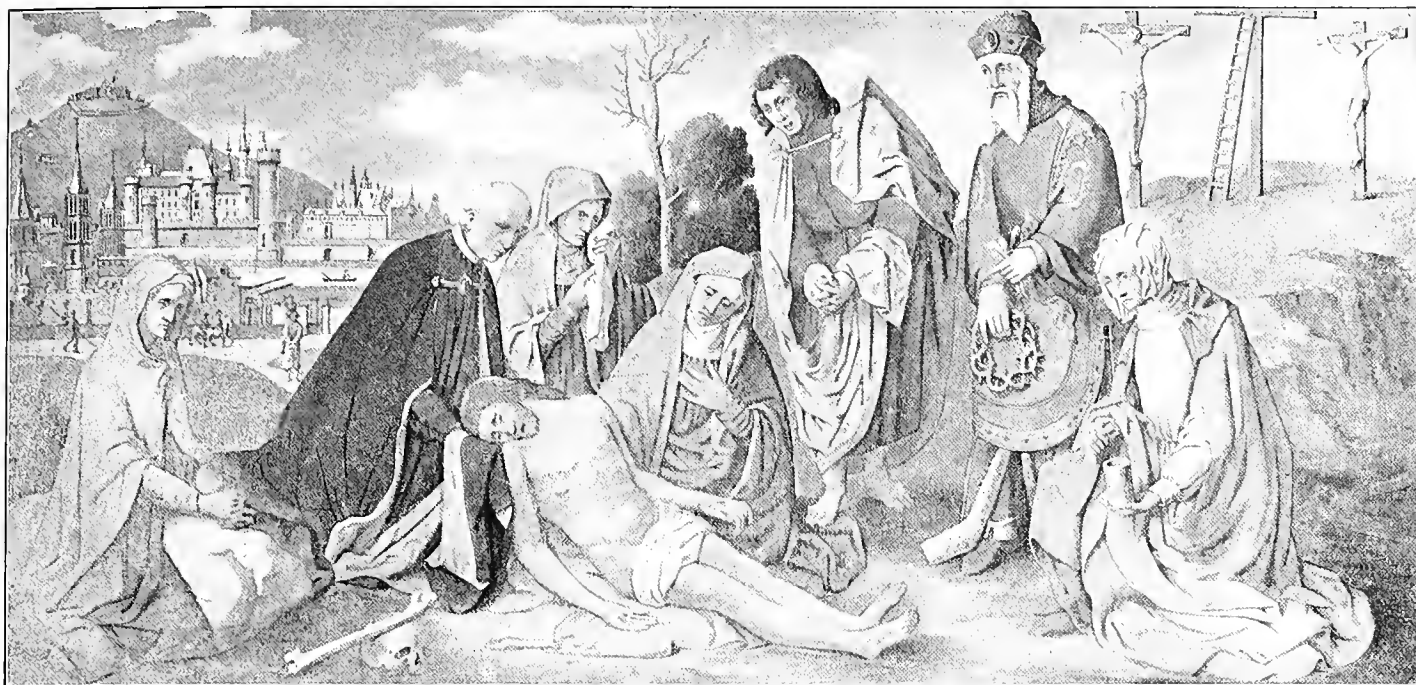
Romanesque style in Paris. Of this building the western tower and porch date from the restorations of the Abbé Morardus (990–1014). The nave and aisles are of the eleventh century, except the vault of the nave, which was built in 1644, replacing an old wooden roof. The transepts belong to the twelfth and thirteenth centuries and the choir to the middle of the twelfth. Two of the original three towers were taken down in 1822. There are still to be seen fragments of the lovely Chapelle de la Vierge,

built in the high Gothic period (1245), which was designed by Pierre de Montreuil, architect of the Sainte-Chapelle du Palais. The beautiful cloisters and refectory, also of the thirteenth century, have disappeared.

In some way, not at all understood, a splendid piece of land, extending along the river from the site of the Institut to that of the Pont de la Concorde, was transferred from the Abbey of Saint-Germain to the Université. It was used as recreation ground by the students and was called *Pré aux Clercs*. The students were high-spirited at times, and gave the good fathers and their tenants no end of trouble, but the establishment of the *Pré aux Clercs* is an interesting touch of modern feeling in the thoroughly medieval record of the Université. The Church of Saint-Sulpice and the Palais du Luxembourg were built in the territory of Saint-Germain-des-Prés. The

bourg and the faubourg Saint-Germain became famous residential property in the seventeenth and eighteenth centuries. The remainder of that part of old Paris which lay south of the Seine (*rive gauche*), was occupied by the Université and the Abbey of Saint-Victor.

The early topography of the region north of the river (*rive droite*) is not so simple as that of the southern side. Civic life has not been so active on the *rive gauche*, and old landmarks have persisted longer there.



A PAINTING OF THE YEAR 1410

Showing on the left the Abbey of Saint-Germain-des-Prés, the Louvre and Montmartre

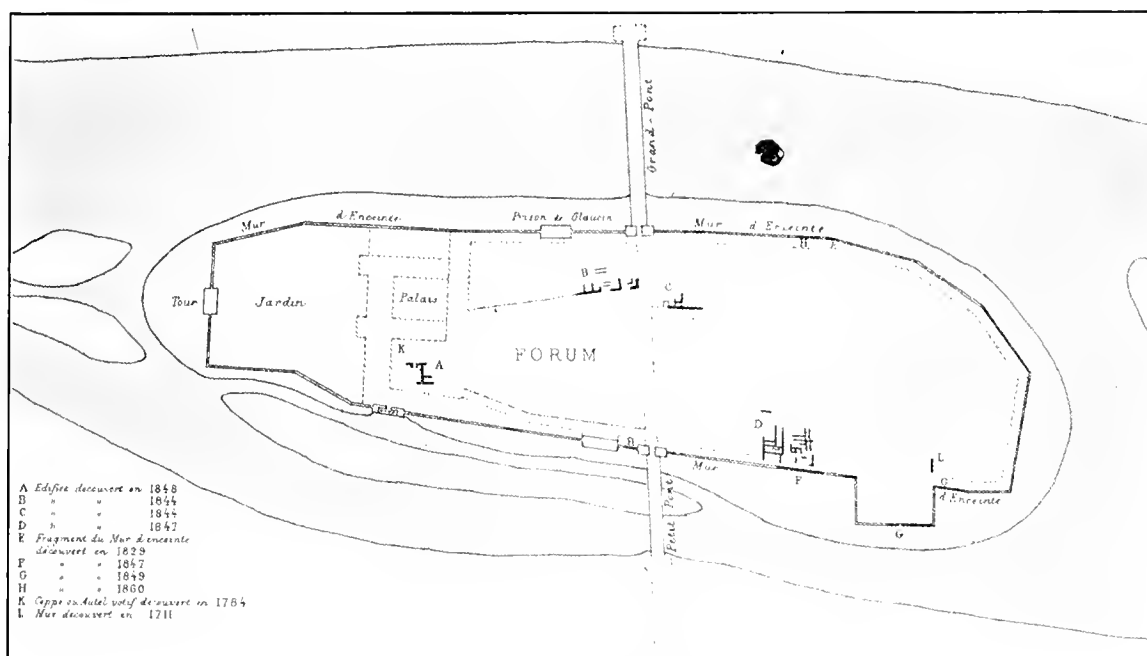
From "Statistique Monumentale de Paris"—Lenoir

It is quite evident, however, that at about the same time that the fief of Saint-Germain-des-Prés was created, an immense grant was made to the bishop of Paris of territory on the northern side extending, approximately, from the Rue Saint-Denis to the Place de la Concorde, east and west, and as far from the river as the Parc Monceaux. This fief was called *For-l'Évêque*. In the midst of it was the bishop's villa, *Ville-l'Évêque*, at a point marked in the modern map by the Place de la Ville-l'Évêque, connected by the Rue de la Ville-l'Évêque with the Boulevard Malesherbes, near the Madeleine.

The earliest records show this immense tract divided into four smaller fiefs; the property retained by the bishop, and the

holdings of Saint-Germain-l'Auxerrois, Saint-Denis de la Chartre, and Fromental.

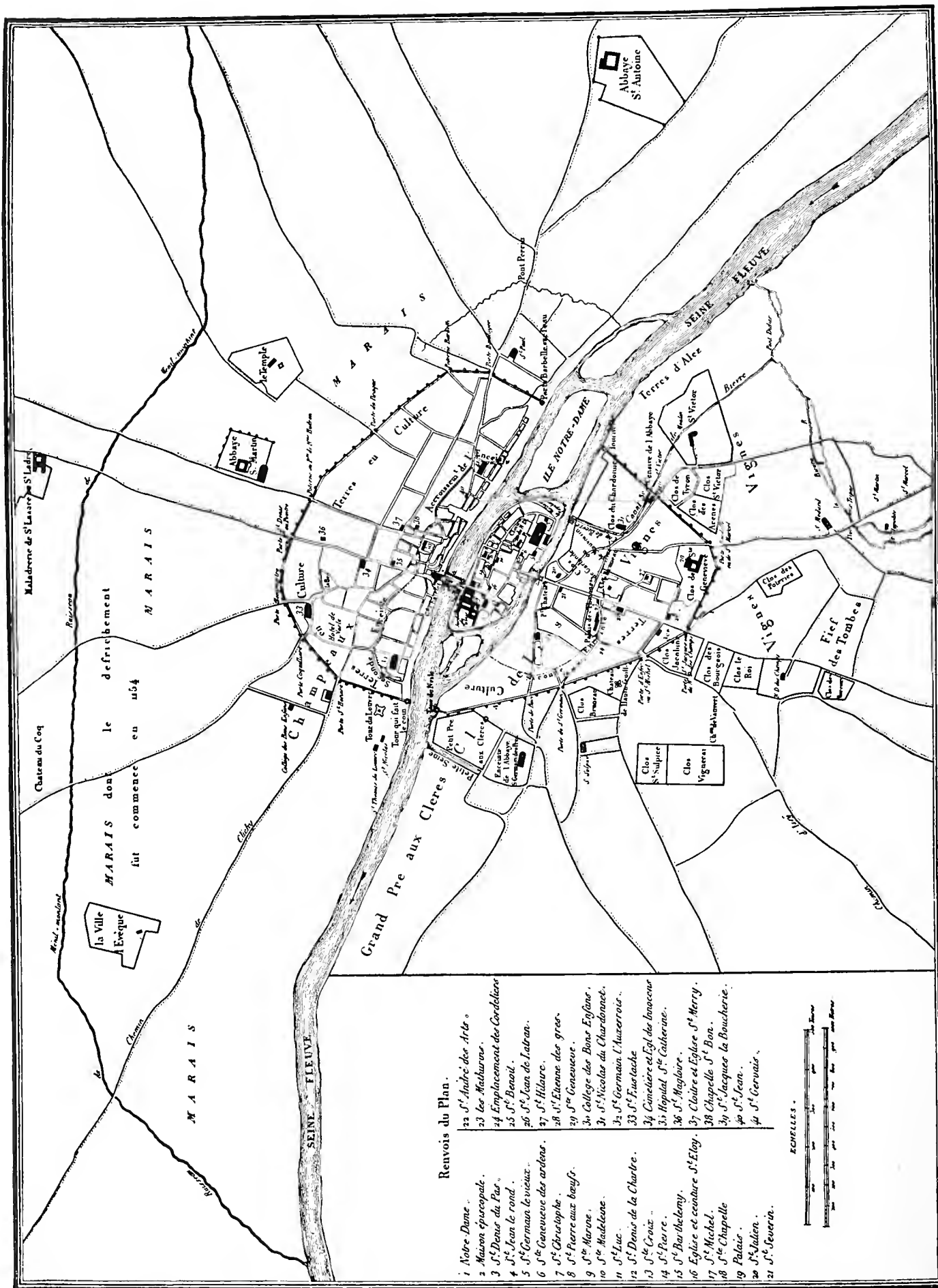
The territory of the *For-l'Évêque* paid vast revenues to the Church. It contained the Halles Centrales, perhaps the most important market of medieval Europe, and the Louvre and Tuileries. Some of the land was a marsh, through which the road to the bishop's villa was built on a causeway. This road, which became the Rue Saint-Honoré



THE FIRST ENCEINTE OF PARIS

The Gallo-Roman wall of the year 406

From Hoffbauer

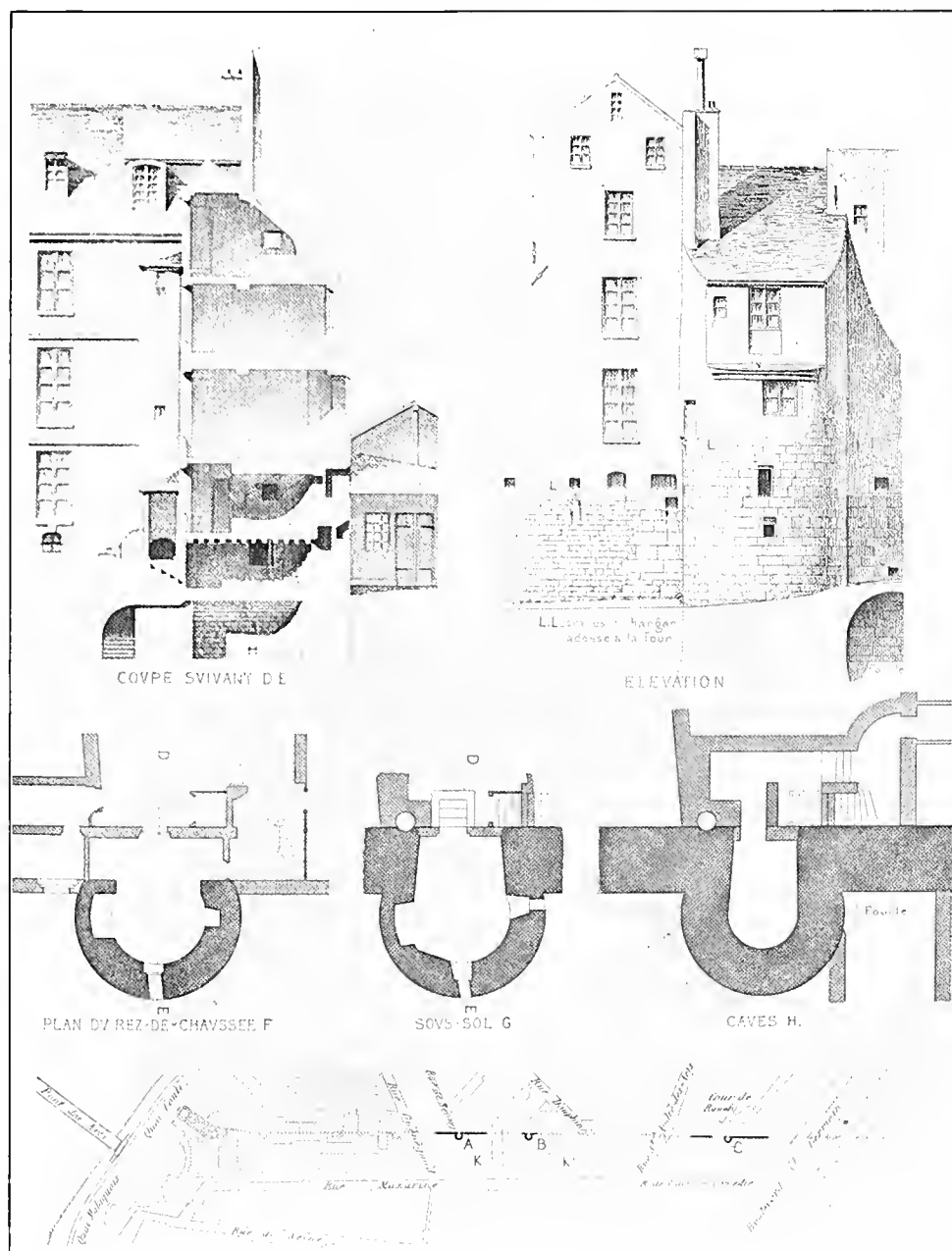


PLAN OF PARIS UNDER PHILIPPE-AUGUSTE

and the Rue du Faubourg Saint-Honoré, was later favored by people of wealth and power who built their *hôtels* here. Until the Rue de Rivoli was built the Rue Saint-Honoré served as the western arm of the *Grande Croisée*. It corresponds in an interesting manner with the Strand in London.

In building the Louvre and the Tuileries the kings of France found themselves on land which their predecessors had given to the bishop, and when, as sometimes happened, they could not buy from him what was wanted, they were obliged to remain his tenants.

Much later in the date of its formation, but nearly as extensive, was the vast property of the order of the Chevaliers du Temple which was constituted by the Council of Troyes in 1128. They had a house in Paris as early as 1147, and were in high favor with the kings from Louis VII. (1157-1180) to Philippe le Bel (1285-1314). When Philippe le Bel, through his creature Pope Clement V., suppressed their order at the Council of Vienne in 1313, all their holdings were transferred to the older and rival order of the Hospitaliers de Saint-Jean de Jérusalem; but the region retained its original name, *Ville neuve du Temple* (*Villa Nova Templi*). The *culture* immediately attached to the monastery was built and fortified in the finest medieval way. All the buildings have disappeared, but their location is plainly marked on the modern map by the Boulevard and Marché du Temple. The fief of the Temple included nearly all the area lying between the northern arm of the *Grande Croisée* and



FRAGMENTS OF THE WALL OF PHILIPPE-AUGUSTE DISCOVERED
NEAR THE RUE MAZARINE

From "*Région Occidentale de l'Université*"—Berty, Adolphe and Tisserand

the hills of Belleville and Ménilmontant. It included the Church of Saint-Gervais behind the Hôtel de Ville, reaching the Seine near that point. Within this territory lay the old *Marais*, which, in the days of Julius Cæsar, was a barren tract covered with water much of the time. By judicious drainage the Templars and their successors the Hospitaliers made the region one of the most desirable in Paris. In the seventeenth and eighteenth centuries the *Marais* was superbly built, and innumerable relics of the old palaces are to be seen today.

On the Ile de la Cité itself, the Cathedral, with its cloisters and dependent buildings

and churches, held the eastern portion; and the king's palace (now Palais de Justice) the western.

These great estates have been subdivided a thousand times by purchase, exchange and lease, but their main lines, as we have sketched them, have always been felt in the topographical development of the city.

THE MURS D'ENCEINTE

During the Middle Ages it was impossible to secure any degree of culture or civilization except behind fortifications. Every form of property was walled in. The custom persists today. The French farmer always arranges his buildings within a stout rectangular wall. The various properties which we have mentioned were well protected. The enclosures were called *clos*—*Clos de Lias*, *Clos des Arènes*, and many others. During the early Middle Ages these smaller and semi-private defenses furnished

nearly all the protection which the city enjoyed.

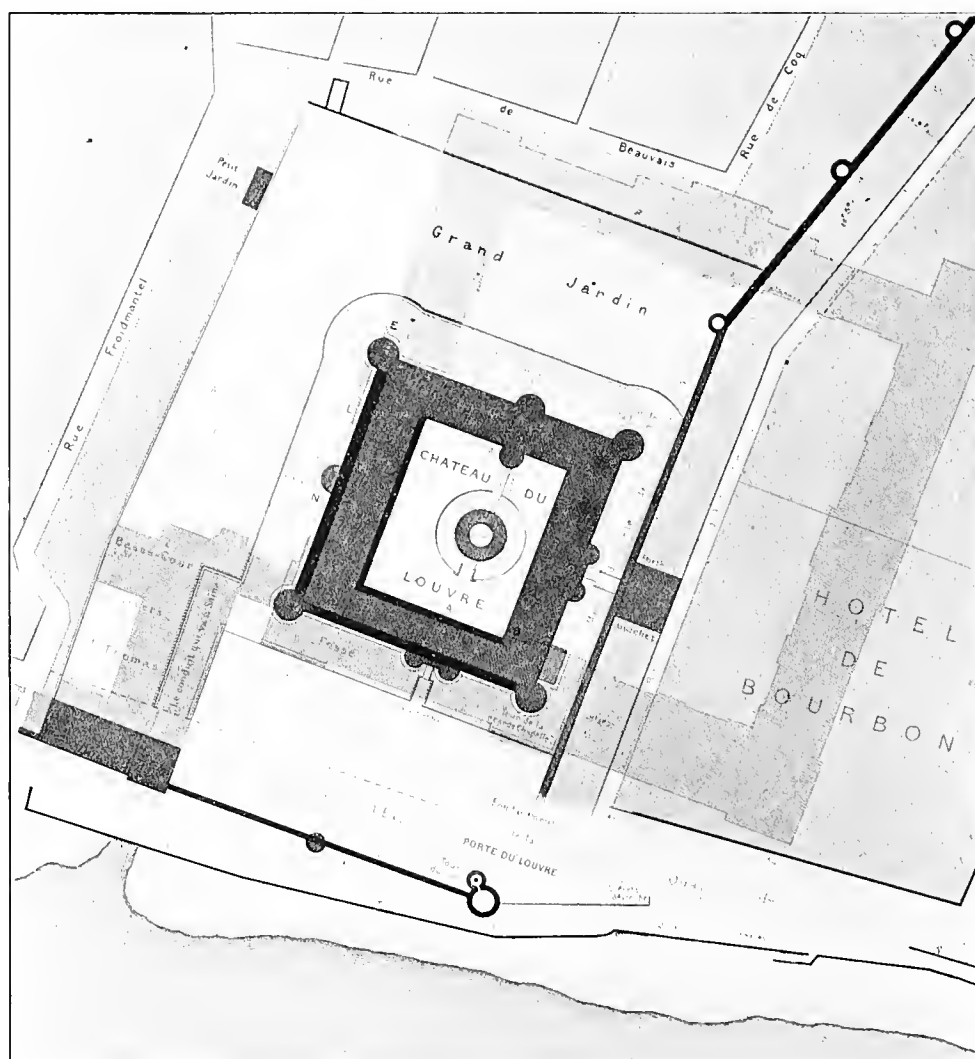
A simple fortified camp, with a powerful garrison, satisfied the military necessities of the Roman occupation. In the early part of the fifth century (406), when the Frankish invasion began, and the dissolution of the Roman Empire seemed certain, the Gallo-Roman population of Lutèce felt the necessity for better protection. A wall about three and one-half meters thick was hastily thrown up around the Ile de la Cité, which has reappeared in the excavations.

It is probable that, in the Roman time, the wooden bridge connecting the island with the northern mainland, the Grand-Pont, was situated near the site of the Pont Notre-Dame. When the Grand-Pont reappears in medieval history, however, it is near the site of the Pont-au-Change. The Petit-Pont has always been on the same site.

The Grand-Pont was protected on the northern approach by a wooden tower, which later developed into the Grand-Châtelet, and the Petit-Pont by another wooden tower, which became the Petit-Châtelet of history.

This was the situation when the Normans besieged Paris in 885. They ravaged the country on both sides of the river, and assaulted the bridges, but did not succeed in securing a foothold on the island. It is possible also that early medieval barbarism had so far depleted the population of the fine Gallo-Roman city that it could easily be contained by the Ile de la Cité.

After the retirement of the Normans Paris gradually recovered her courage and prosperity, and became more and more identified with the movement toward nationalism,



PLAN OF THE OLD CHÂTEAU DU LOUVRE, GIVING ITS RELATION
TO THE MODERN BUILDINGS

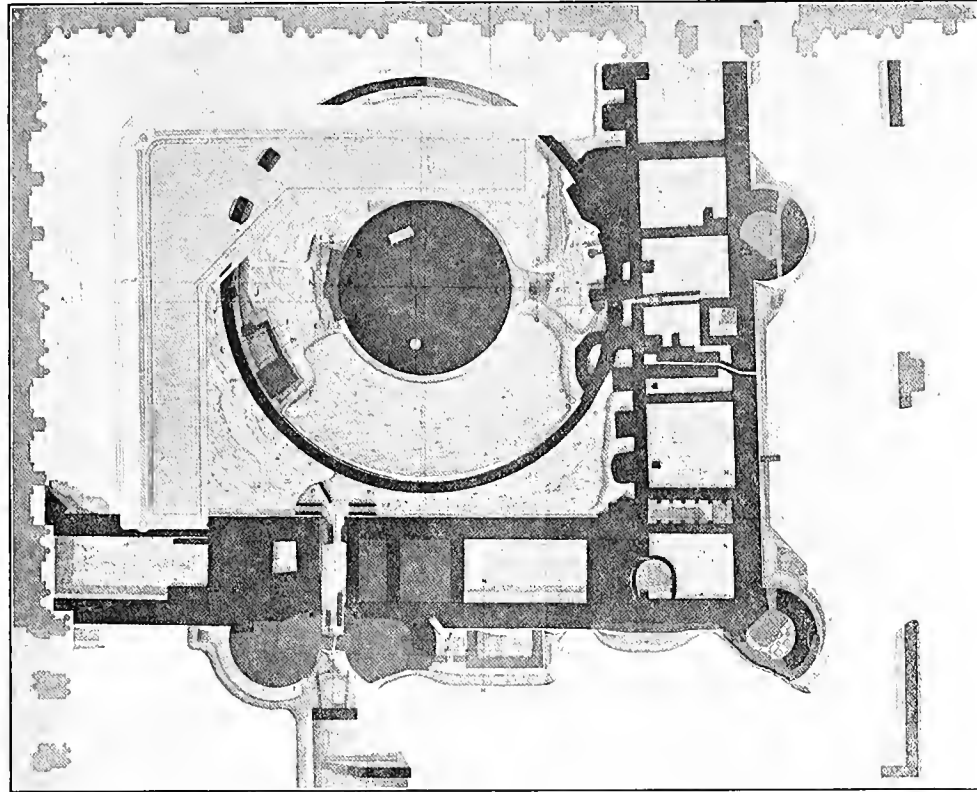
From "Région du Louvre et des Tuileries"—Berty, Adolphe and Legrande

which is the leading feature of medieval history in France. Under the Merovingian and Carolingian dynasties there was no France. The kings of Neustria were quite as much at home in Soissons as in Paris, or better still, in their eagle's nest at Laon, which could be so easily defended. The Capetian house, which makes its *début* with the defense of Paris against the Normans by Count Eudes, were Frenchmen and Parisians, and in their long struggle for supremacy over powerful vassals and rivals, were much assisted by the beautiful city which so easily recovered her prosperity and power.

With the coronation of Hugues Capet in 987 Paris became France. The nation and the city have been almost identical ever since.

When Philippe-Auguste became king in 1180, he found a considerable community clustered about the Ile de la Cité on both sides of the river. The old wall which had defended Paris against the Normans was no longer sufficient. Before leaving for the third crusade in 1190, he began a new *enceinte* (circumvallation) which was finished about 1211. The cost was paid partly by the people and partly by the king.

All trace of the *enceinte* of Philippe-Auguste on the north side has been obliterated, but its course can be indicated approximately. It began at the Porte Saint-Paul with a tower which was well known in old Paris as the Tour de Billy. It passed near the union of the Rue Saint-Antoine with the Rue François Miron, north of Notre-Dame des Blancs-Manteaux, through the site of the Hôtel Soubise, across the Rue Saint-Denis near the Rue Étienne Marcel, several hundred feet north of the Church of Saint-Eustache, near or through the site of the Oratoire, through the court of the Louvre to the river near the Pont-des-Arts, where was another fortified tower. Its course on the southern side is



PLAN OF EXCAVATIONS IN THE COURT OF THE OLD LOUVRE

From "*Région du Louvre et des Tuileries*"—Berty, Adolphe and Legrande

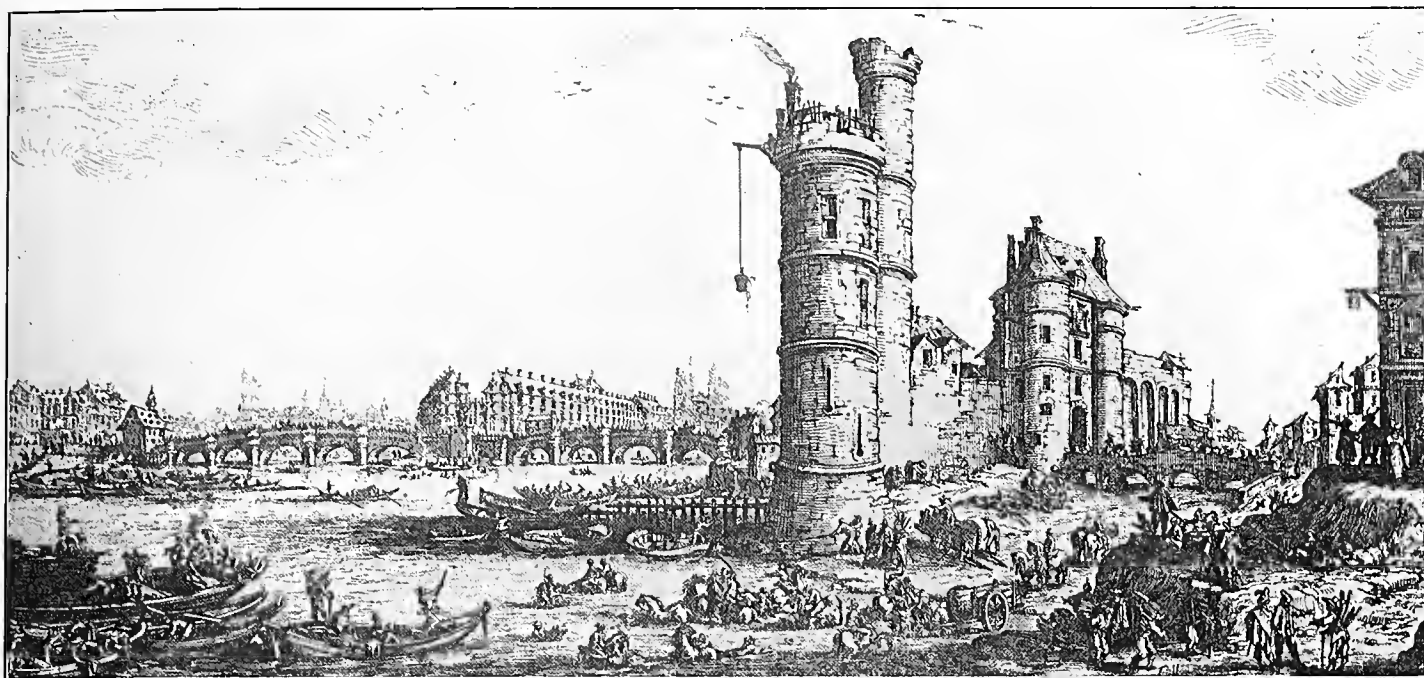
quite clear. The moat, *fossé*, without the wall, was early replaced by streets, which, with some changes, especially about the intersection of the Rue Soufflot with the Boulevard Saint-Michel, still remain. Beginning with the river, the line includes the Rues des Fossés Saint-Bernard, du Cardinal Lemoine, Thouin, de l'Estrapade, des Fossés Saint-Jacques, Malebranche, Monsieur le Prince, de l'Ancienne Comédie and Mazarine. Remains of the wall have been found at a short distance from the lines of these streets throughout the circuit, and its design and construction are well understood. There was a tower at the eastern termination of the wall called the Tourelle, and at the western termination was the famous Tour de Hamelin, afterwards named Tour de Nesle. The Tour de Nesle, or, more correctly, the adjoining buildings, Hôtel de Nesle and Petit-Nesle, played a prodigious rôle in the history of Paris after the reign of Philippe le Bel (1289-1314). Louis Lévan built the Institut precisely on the site of these buildings.

The Château du Louvre was an important factor in this scheme of fortification. Although there are many conjectures, the derivation of the name is not known. It is quite possible that the army of Clovis, which was



PARIS IN 1380

From the plan prepared by Henri Legrande



THE TOUR DE NESLE

From an engraving by Callot

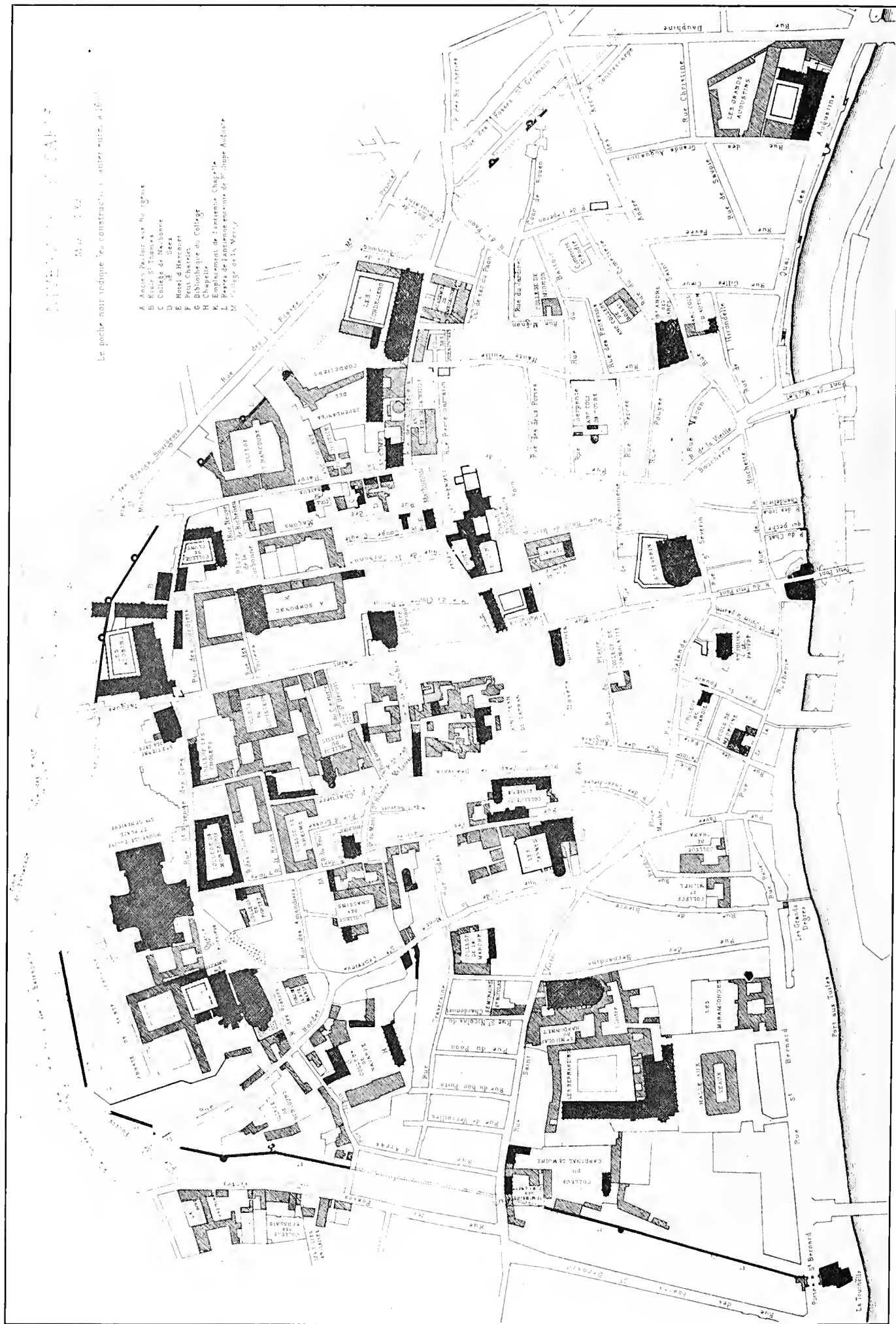
encamped on the north side, built a block-house at this point, and that the name is some Frankish term now obsolete. It appears again in the village of Louvres on the highway from Paris to Chantilly.

William the Conqueror had built the Tower of London just outside the London wall, so that the circumvallation of the city formed part of the Tower enclosure. He could be in the city and out of it at the same time. His fortress could protect the citizens from their enemies, or himself from the citizens, as circumstances might require. Philippe-Auguste followed his example and placed the Louvre in precisely the same way. The kings of France, even in the fine old Capetian thirteenth century, were afraid of Paris. They could not live without her and they could not live with her. She brought them to their knees in the end. The castle of Philippe-Auguste consisted of a round tower or keep in a rectangular court formed by various buildings, towers and walls. It occupied about one-fourth the present court of the old Louvre. The plan of the medieval *château* is indicated in the pavement. On the western side was the great hall, a part of the western wall of which is still standing, having been incorporated in the Salle des Caryatides by Pierre Lescot. The Louvre was modified in the time of Charles V. (1314-1380)

without changing its general dimensions.

In the reign of Charles V., also, the growth of the city made it necessary to build another *enceinte* beyond that of Philippe-Auguste. This wall was begun in 1356 in the reign of Jean II. le Bon (1350-1364) and finished in 1380, in the reign of his son Charles V. The wall was actually built by the citizens of Paris under the leadership of Étienne Marcel *prévôt des Marchands*, but is always called the *enceinte* of Charles V. The trace of this wall is perfectly clear in the map of Paris. From the river on the east side it follows the inner ring of boulevards, Bourdon, Beaumarchais, des Filles-du-Calvaire, du Temple, Saint-Martin, Saint-Denis to the Porte Saint-Denis. From the Porte Saint-Denis its course is marked by the two parallel streets, Rue d'Aboukir on one side and Rue de Cléry, Rue du Mail on the other, to the Place des Victoires. Thence it passes under the Banque de France and Palais-Royal to the Place du Théâtre Français, where was the first Porte Saint-Honoré. It reached the river west of the Pont du Carrousel, where it was strengthened by the Tour du Bois, which for a long time stood between the Louvre and the Tuileries.

The *enceinte* of Charles V. included the Louvre and the great residential palace of the Hôtel Saint-Paul which lay outside the first *enceinte*, south of the Rue Saint-Antoine, and has disappeared. To take the place of



PLAN OF THE UNIVERSITÉ ABOUT 1770

From Hoffbauer



THE HÔTEL DE VILLE AND PLACE DE GRÈVE IN THE FOURTEENTH CENTURY

From Hoffbauer

the Louvre the king required the Bastille at the Porte Saint-Antoine, placing it, as the Louvre had been, to command the city or the suburbs at pleasure.

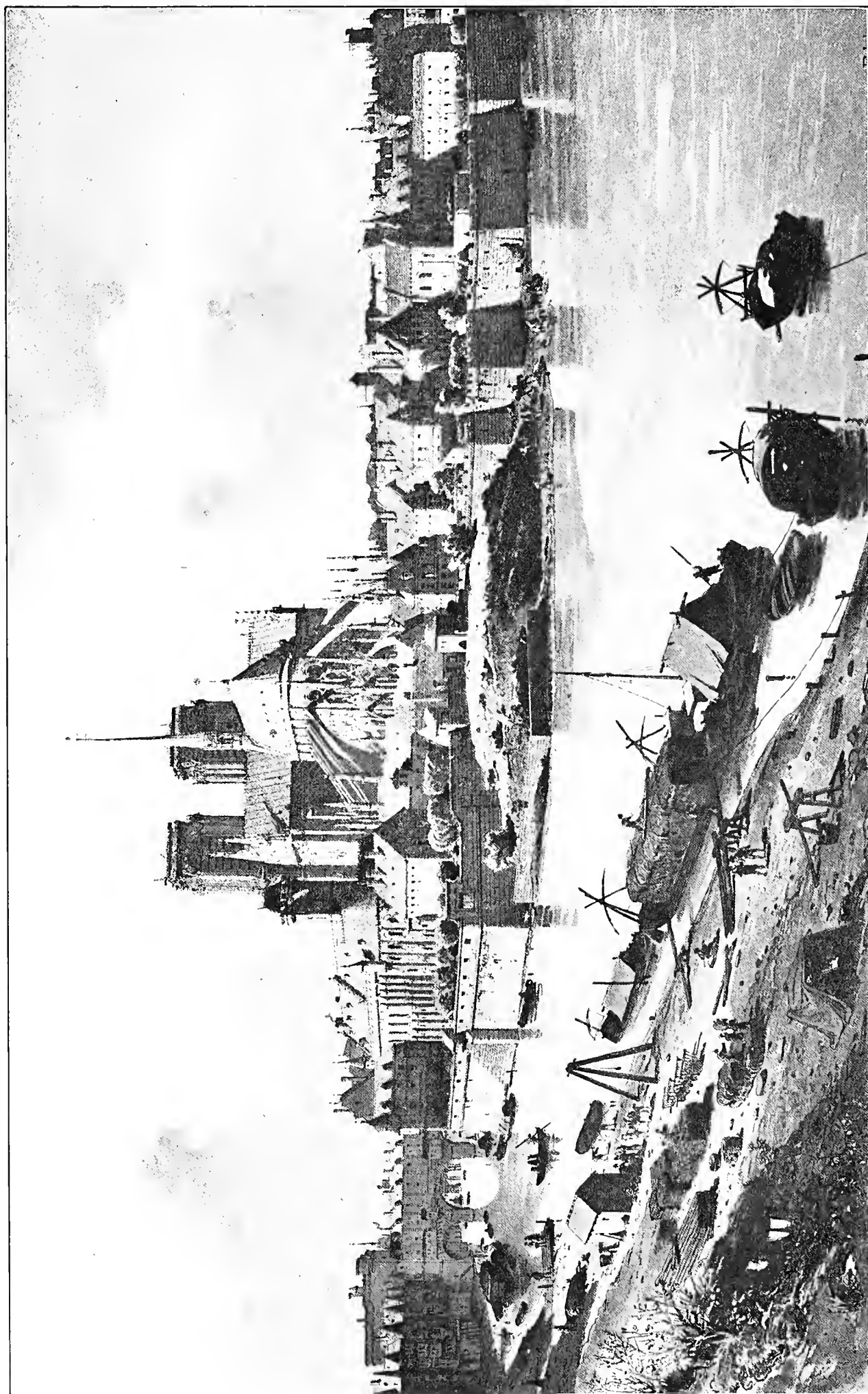
The *enceinte* of Charles V. was not carried to the southern side of the river, the old wall of Philippe-Auguste being considered sufficient protection for the Université and the monasteries which it surrounded. The region within the entire circumvallation was called the *bourg*, or fortified city. That outside the wall constitutes the *faubourg*, or *faux-bourgs*, being subdivided into the Faubourg Saint-Germain, Faubourg Saint-Antoine, etc.

The University of Paris is one of the most extraordinary creations of the Middle Ages. We can consider only its topographical relations here. It began with the schools of the Cathedral. In 1180 the *Collège des Dix-Huit*, a dormitory for eighteen students, was founded on the property of the Hôtel-Dieu near the Petit-Pont. It was but a step across the river; many similar establishments were created; and these, with several monasteries which were really *collèges*, and the tradespeople required to supply necessities, filled the entire region within the wall of Philippe-Auguste which assumed the name *Université*.

Our modern name, Latin Quarter, is a little broader in its application.

THE HÔTEL DE VILLE

The municipal constitution and administration of Paris in the Middle Ages is an extremely interesting but obscure subject. Less important towns like Rouen, Amiens and Laon are better understood. A document of Louis VI., le Gros (1108–1137) mentions, for the first time, the *Mercatores aquæ* or *Marchands de l'eau* who are supposed to be the same body as the *Nautæ parisiaci* of Lutèce. The *Marchandise de l'eau*, presided over by a *prévôt* and board of *Échevins* (aldermen) took the place of the communal governing bodies usual in French cities. In the fourteenth century the citizens of Paris under the leadership of Étienne Marcel, *prévôt des Marchands*, took advantage of the long struggle between the kings of France and England for the French crown to advance the interests of the city. A favorite objective with Marcel was to secure a suitable meeting place, or city-hall, such as the leading cities of Italy and Flanders, and many in northern France, then had. A convenient location for the municipal building was the Place de Grève, this being the landing place of the *Marchandise* which was near-



THE RECONSTRUCTION OF NÔTRE-DAME, THE ÉVÊCHÉ AND THE CLOISTER-CIRCA, 1595

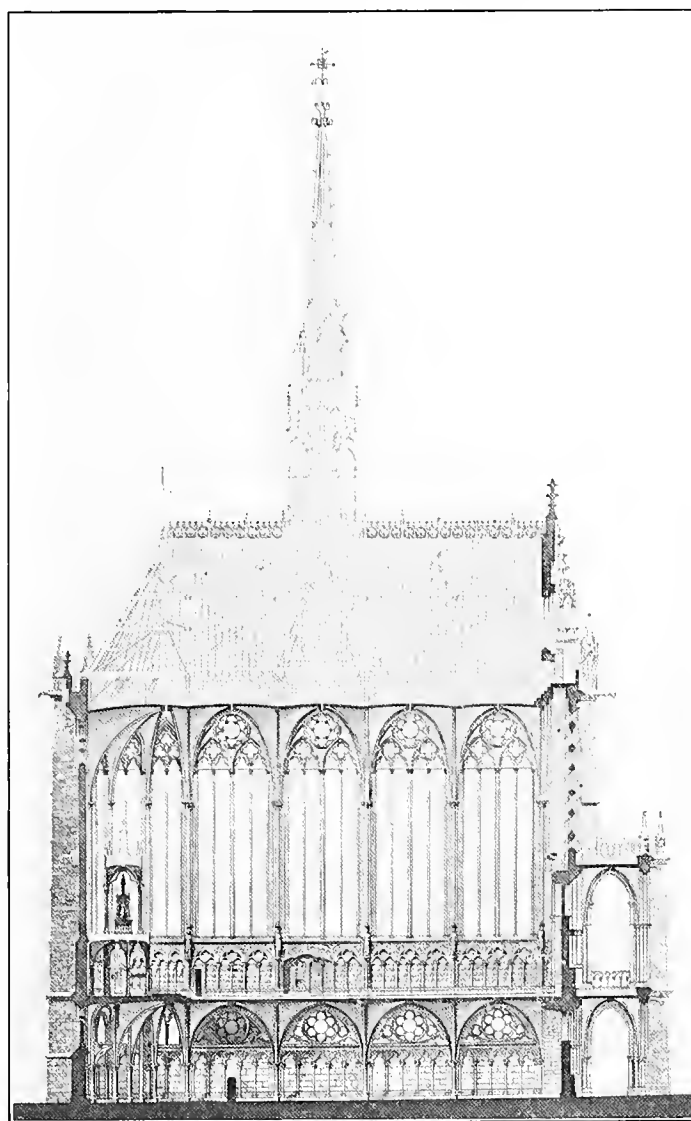
From Hoffbauer

est to the Halles Centrales and therefore the most important. There was in the Place de Grève, moreover, a building which could be used by the city, the *Maison aux Piliers*, so-called from the open colonnade which formed its first storey. In 1357 this building, which occupied the entire eastern side of the Place de Grève, and was then royal property, was secured from the Dauphin, afterwards Charles V., by the adroit management of Étienne Marcel. The later Hôtel de Ville was erected on the site of the *Maison aux Piliers*.

THE ÎLE DE LA CITÉ AND ITS MONUMENTS

The artistic character of a medieval city was determined by the necessary *murs d'enceinte*. There could be little civic life beyond the walls. The ever growing population was forced to bestow itself as compactly as possible. The streets were narrow and crooked and the buildings closely crowded together. All available space was used. Even bridges were built upon. This arrangement, or lack of arrangement, with all its drawbacks, undoubtedly had a charm of its own, which one may still enjoy, no longer in Paris, but in many other European towns. Medieval architecture was moreover entirely adapted to its fortuitous placing, and in its most perfectly developed state, the Gothic style of the thirteenth century was beautiful in a logical and sensitive way which has never elsewhere been possible.

In the creation of the cathedral, architecture gave expression to the largest social, moral and religious consciousness of medi-



THE SAINTE-CHAPELLE

A longitudinal section from the monograph of Decloux and Doury

eval life, and to its definite apprehension of civilization in the broadest sense. The cathedral was the bishop's church, certainly; but with the breadth of sympathy which was the saving virtue of the medieval clergy, the bishop threw it open to the people for their most important uses. It was the house of the people and towered over their individual dwellings as the life of the commune at large over that of its component units.

The first church of Nôtre-Dame on the Île de la Cité was built by Childebert. Its ruins were discovered in excavations made in 1897 in the *parvis* Nôtre-Dame, and fragments collected in the museums of the Hôtel Carnavalet and the Hôtel de

Cluny give an impression of considerable beauty and importance. This building was still in use when the present cathedral was begun in 1161, Maurice de Sully being bishop and Louis VII. (1137-1180) king. The greater part of the new church was built in the reign of Philippe-Auguste. The choir was finished in 1190, and, at the death of the king, the façade was completed to the great arcade crossing the bases of the towers. The southern door is later, and bears the signature of Jean de Chelles, master mason, and the date February 12, 1257.

Nôtre-Dame is always lovely, dark and gray as it is. How much more beautiful must it have been when the stone was fresh and white from the Clos de Lias. South of the Cathedral was the évêché or bishop's palace, of the same date as the church, and an im-

portant element in the group. On the north were the cloisters, an irregular mass which occupied the eastern end of the island.

A small space called *parvis* was always kept open before Nôtre-Dame, and south of this was the great hospital of Paris, the Hôtel Dieu. A hospital as well as a school was part of every important religious establishment. The original Hôpital de Saint-Christophe was directly in front of the Cathedral, but was taken down in 1184 to make way for a street. The Hôtel Dieu was probably begun at about this time, in the reign of Philippe-Auguste. Unlike many other medieval matters, this hospital was well conceived. The halls were large and airy, with an excellent arrangement for separating patients. The later history of the Hôtel Dieu, however, belies its early promise. It was carried on bridges across the southern arm of the Seine, and became intolerable long before the Haussmann *régime* swept it away.

The royal palace at the western end of the island was at first a residence, but later the king lived there only when he held court. Finally it became entirely devoted to the administration of justice, which was separated from all other royal functions and definitely located at the point where the Palais de Justice now is. The reconstruction of the palace was probably begun by Philippe-Auguste at the end of the twelfth century. It is quite possible that the two round towers, Tour

d'Argent and Tour de César, which originally flanked the main entrance to the palace, date from this period. They were thoroughly restored by the architect Duc in 1855. The Tour d'Orloge probably dates from the reign of Philippe le Bel, and has been several times reconstructed.

The most important relic of the old Palais de l'Ile is the Sainte-Chapelle, which was built in 1245 by the great architect Pierre de Montreuil. The king Louis IX., "Saint Louis," intended it to receive the crown of thorns, a piece of the true cross and other relics of the crucifixion.

The Palais de l'Ile was the favorite residence of Philippe-Auguste, a great king and most public-spirited citizen, the true creator of medieval Paris. While walking in his hall, on the site of the present Salle des Pas-Perdus, he was so much disturbed by dust from the Rue de Barillerie, now Boulevard du Palais, that he ordered it to be paved with stone blocks—the first recorded pavement in Paris. The western end of the island beyond the palace was occupied by the king's garden. This has always been the finest point in the city, and was never finer than when Saint Louis held his *lit de Justice* under an oak with the old Louvre and Tour de Hamelin on either hand and Nôtre-Dame and the Sainte-Chapelle in the background.

For the dark side of medieval Paris we must look to the Halles Centrales, Cimetière des Innocents and the Châtelets.

(To be continued)

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BY B. C. JENNINGS-BRAMLY

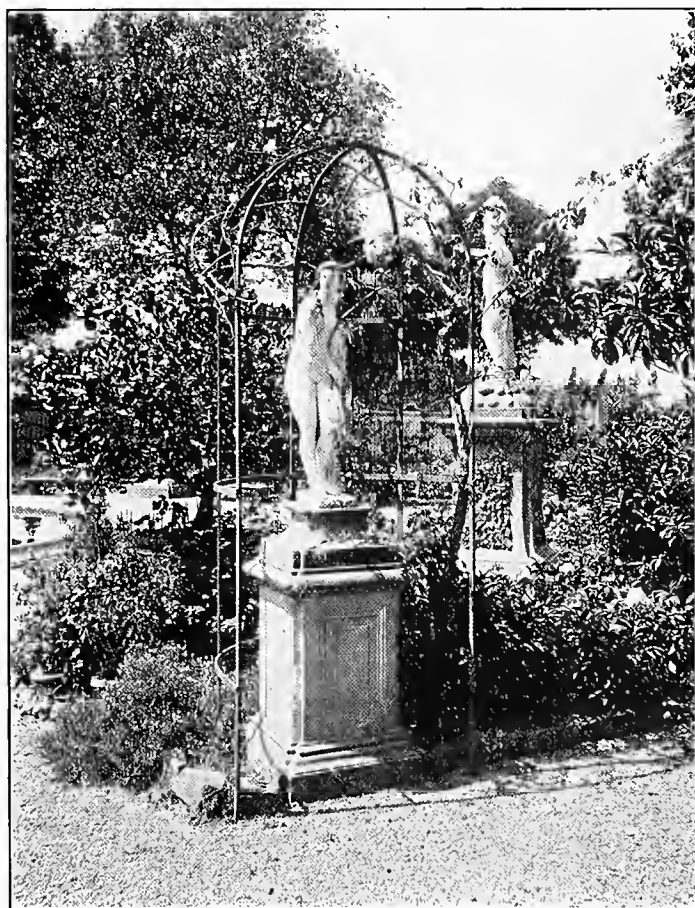
Illustrated with photographs by Arthur Murray Cobb

HAD the architect who built the grand villa of the Corsi-Salviati, on the outskirts of the small town of Sesto, foreseen that such things as electric tramways were to be, he would have doubtless placed the long building further from the road than it now stands, separated from the rails by some five feet of stone pavement and a row of venerable stone posts. Perhaps the road itself was once upon a time wider, or the grounds opposite, now enclosed, may have been open, thus giving the passer-by a better chance of getting a full view of the long façade. At present this is impossible.

It is a very long, one-storeyed building — the great height of the rooms sufficing to raise it to fine proportions. The wide spaces between the windows are ornamented by a simple design painted in brown on the white stucco. There are only three

windows to the right and left of the entrance gates, which, with the rustic voussoirs of their arch and surmounted by a variant of the shell pattern, dear to renaissance decorators, take up a considerable space. The huge shield above the gates bears the arms of the Corsi, in heraldic language: "Per fess vert and gules a lion rampant counterchanged, debriused of a bend argent." This

is, of course, surmounted by a marquis's coronet. Other ornaments are the urns and small obelisks standing on the balustrade of the terrace which runs round the roof of the house. From the wings to the center of the façade these balustrades are interrupted and a volute rises in a bold curve to the height of an extra storey, in which three windows are pierced, a not very happy conceit, as the sky appearing through them gives this portion of the façade an unfinished



THE STATUES AROUND THE FOUNTAIN



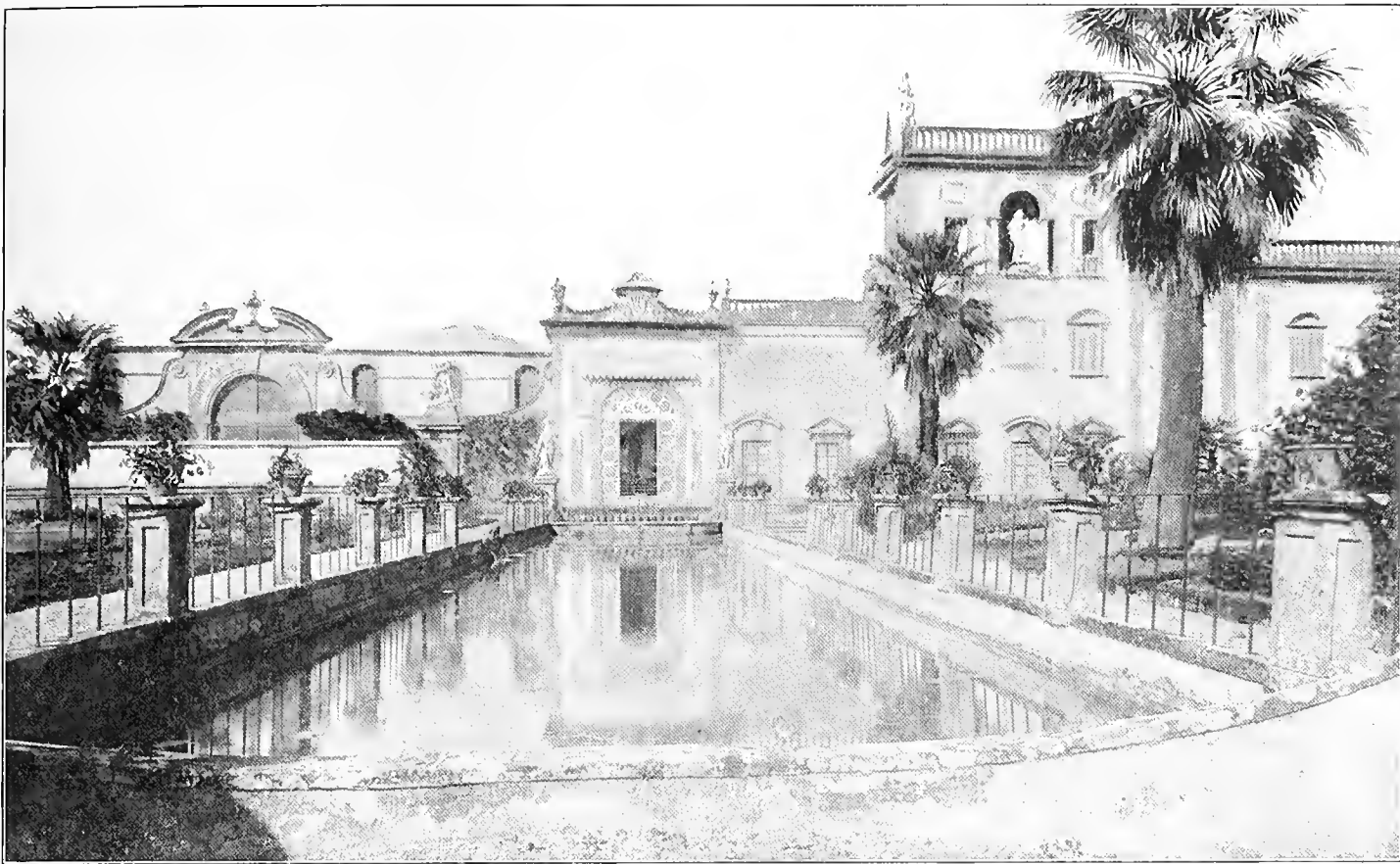
THE GARDEN FRONT OF THE VILLA

look. To those on the terrace, however, these empty windows frame a grand view of the range of hills that border the plain to the north, from Florence to Pistoja.

The gates of the villa open upon a corridor leading into a *cortile* of no particular interest, but which has gates opening to the garden in a straight line with those from the



ONE OF THE AVENUES OF THE GARDEN

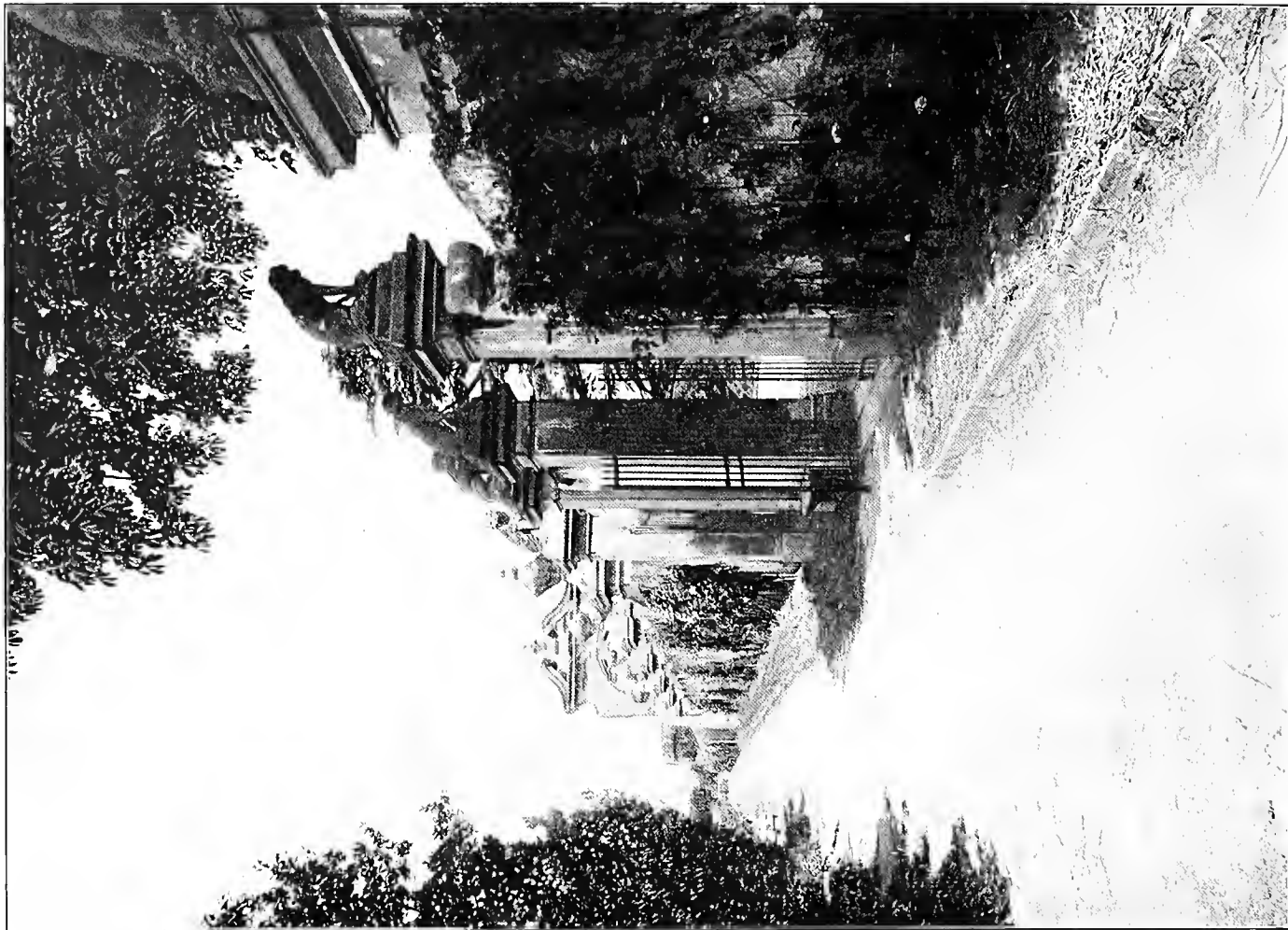


THE LONG VASCA

street. Once a year these doors stand wide open and he who wills may walk through and into the garden beyond. That is on the second of June, Corpus Domini Day, when by the rights and privileges of custom, the Holy Procession (and in its wake most of the inhabitants of Sesto), after leaving the church, follows the road till it reaches the Villa Corsi-Salviati, enters the open gates, wanders round the garden, rests for prayer in the beautiful chapel and then goes its way, visiting this and that place, till its prescribed route takes it back to the church of Sesto. On that day beautiful brocades, which have served no other purpose since they were woven over two hundred years ago, hang out of every window of the villa. Corpus Domini is one of the many picturesque religious festivals by which the life of the poorest Italian is redeemed from the monotonous drudgery to which the northern poor are condemned. The wonderful thing is that it should be possible to open so beautiful a garden as that of the villa, to the whole population of a town, without the liberty being abused. But so it is, and so we believe could it be only in Tuscany.

At different dates the villa has been flanked by buildings such as, to the east, a very long conservatory ending with the gardener's house, built in 1865, as a tablet informs one, by Marchese Francesco Corsi-Salviati—and to the west by stables, farm buildings and the *fattoria*, running altogether a length of 270 yards. Of the conservatory nothing can be seen from the road, on which side it only appears as a long wall ornamented by painted sham windows, a very common device in Italy, until these windows become real in the gardener's house.

From the garden these buildings do not form part of the villa, which stands forward alone, the rest falling back. The windows on the garden side are so much closer together that they leave no space for further decoration, which is reserved for the roof, round which runs the terrace, with the same balustrade ornamented with the same urns and obelisks, except where two loggias crown the ends of the façade. These are supported on four columns, the center ones being arched over to form a frame for a statue. Two more statues stand on the roof of each loggia.



THE WALL BETWEEN THE GARDEN AND THE PODERE



THE FENCE BEFORE THE ORANGE GARDEN

To the east a winter garden has been added, on which the long drawing-room opens, and to maintain the symmetry of the building, a wall, its coping curved in a bold volute and its plaster decorated by a sham window, has been built out to the westward.

The gardens of the Villa Corsi-Salviati are narrow in comparison with their great length. Built as the house is on the plain, the view from it was too limited to have to be considered. There was nothing to be seen but the long lines of olive trees festooned with vines stretching far away towards the river. A very ornate wall was built to conceal this homely view, peeps of which are, however, to be had through tree-high wrought-iron gates placed at regular distances. The one facing the center of the house bears the lion rampant of the Corsi. The wall, plaster covered, with here and there a medallion in *rocaille*, is divided by pilasters, ending in capitals, on which stand figures in stone, of a less heroic type than those elsewhere in the garden, for these, on the wall, are mere mortals busy gleaning, reaping or grape-picking, and wear homely petticoats or knee-breeches, while those round the fountain be-



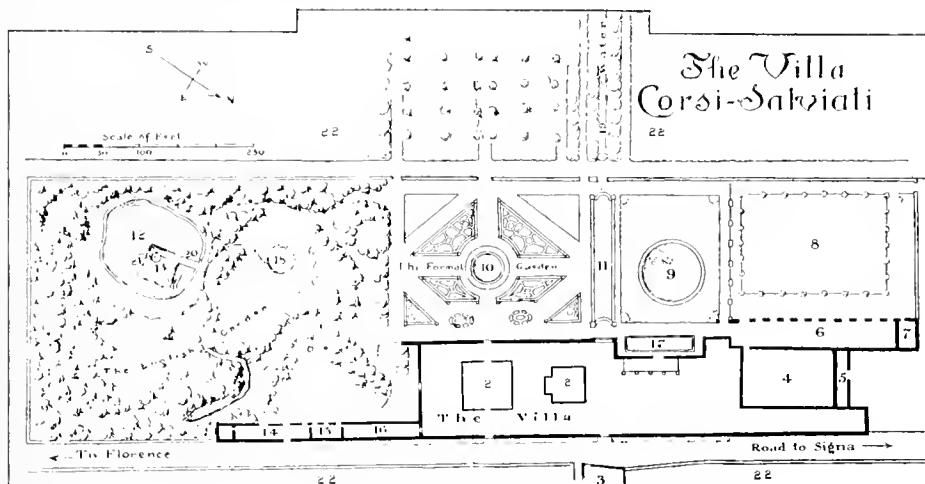
THE WATER LED THROUGH THE GROVE

low display freely such godlike muscles as are not concealed by helmet or sword, and others elsewhere in the garden stand magnificently encompassed by the wealth of floating draperies dear to eighteenth century sculptors.

The coping on the wall between the pilasters curves into volutes which, meeting in the center, form a pedestal on which rest urns almost as large as the little men and women in petticoats and knee-breeches slightly above them. This makes one suspect that

either larger statues once stood there, or that these were placed long after the wall was built. Statues and urns stand alternately on capital and volute until the third of the three iron gates is reached. After that urns alone rise side by side.

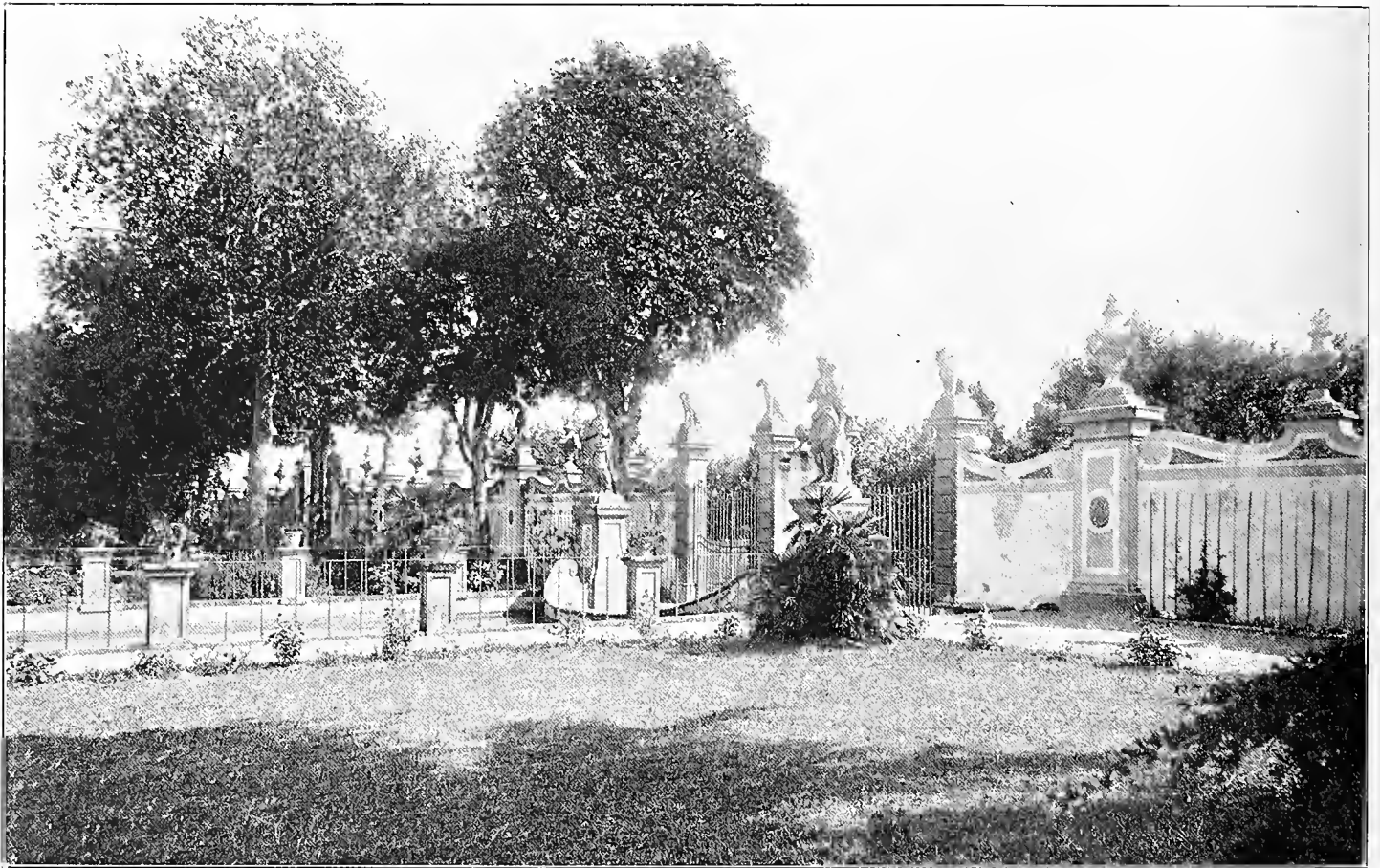
The last of the three gates is so placed that, on the garden side, it faces a long, narrow stone-built reservoir of water, or *vasca*, surrounded by a low wall at the corners of which are statues. On the other or *podere* side the ground runs down slightly and the surplus water from the *vasca*, after bubbling up in a little circular fountain, whose marble rim is ornamented with dolphins, ripples down and away for five hundred meters along a



PLAN OF THE VILLA AND GROUNDS

straight gravel bed with now and again a stone step to trickle over. Its banks are of soft moss, and above it ilexes and bays spread their branches into a low arch, their leaves so close and thick that only here and there does the sun succeed in piercing through to flicker on the streamlet. At the far end, where the water is collected again in a basin, the wall was originally painted to represent a colonnade and distant landscape beyond, but time has faded these into a neutral

ling in the sunlight. Water lilies float on it, and maidenhair fern fringes the basins. A copy of Giovanni da Bologna's "Mercury," now in the Bargello, stands tiptoe on the slight pinnacle of the fountain which faces the house. The original statue was, it will be remembered, designed for a fountain in one of the Medicean villas. The pedestal that supports the statue springs here from a round basin from which the water overflows into a larger, deeper one beneath. Marble-



A VIEW POINT IN THE GARDEN WALL

tint which, from afar, gives a wonderful illusion of distance, so that now, looking down from the garden, there seems no limit to the view. This delightful bit of artificial nature must have been planned to rest eyes weary with the blaze of color close by, weary with the unrest of many statues, and with the dazzling sunlight flickering on the many fountains, for the garden itself is all formal beds, fountains and statues. The number of smaller fountains, besides the great *vasca* and a large round basin to the west of it, give it a peculiar charm and character. Wherever you pause you hear the ripple of water; wherever you look you see it spark-

rimmed, this is sunk a foot or more into the ground and is wide enough to allow some fine plants of an exquisitely delicate pink water-lily to spread their smooth leaves on its waters. A solid block of *rocaille* supports the upper basin, and round its base four vases for ferns have been placed. Its own two circles, then that of the gravel path which runs round it, outlined by the curve of four stone seats, the circle accentuated by four marble statues of Roman warriors, the whole backed by the brilliant colors in the flower beds, are very happy in effect.

Banana trees, *chamoerops* and date-palms are dotted here and there among the beds, and

one or two fine standard magnolias and some bushy pomegranates. The beds are masses each of either pentstemons or peonies, geraniums or pinks. Standard and creeping roses, of every shade of pink and crimson to Persian yellow, bloom everywhere, and there are bushes of white spiraea and syringa, hedges of sweet peas, climbing clematis, fragrant thyme . . . the name of all the flowers would fill a volume.

In the kitchen garden beyond the pilasters

their huge branches over a wide space, hedged in by bushes of ilex too, so that the sun can penetrate nowhere. Here a stone table or two and garden chairs make it a perfect resting place. Nor is the sound of water lacking to freshen the air, for, beside a deep rock-edged pool, looking cool and dark under hanging ivy, there is, beyond the trees, but close enough to be heard, a round fountain with a high jet of water. Verbenas of every shade make a most lovely border to

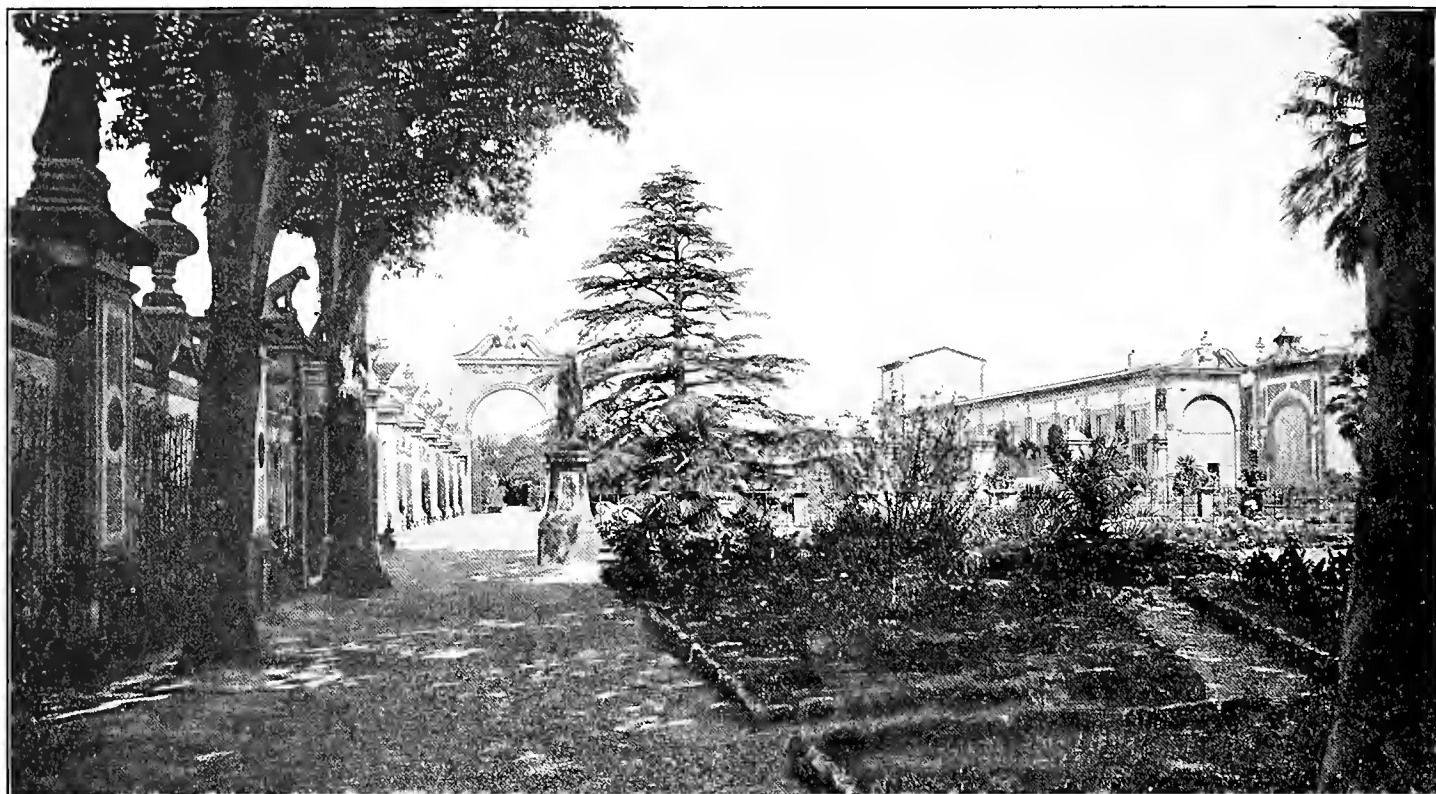


THE HEAD OF THE STREAM IN THE GROVE

and their much bedraped eighteenth century statues, figs, peaches, apples and pears grow in rows; the walks are dappled by the shade of many lemon trees in pots, of bushes of euonymus, forsythia and diospyros and mimosa, while the borders are bright with carnations, Shirley poppies, roses and madonna lilies planted in masses.

On all these the hot Italian sun is beating all day and the gardeners need all the water at hand to keep them alive. It is delicious to saunter away from the garden, beautiful as it is, and rest under the dense shade of some gigantic ilexes which grow in a group to the east of the formal garden, spreading

the fountain. These and a standard rose-tree, trained to fall down in long bloom-covered trails, are the only flowers to be seen, for from this point the garden becomes a charming little wilderness of shady paths, winding round a small lake, whereon are island and summer house reached by a rustic bridge, which completes the landscape. Among the many trees, beside ilexes, there are acacias, limes, poplars, planes, Judas trees, and some fine cedars and deodars. On the *podere* side this *jardin anglais* is surrounded by a wall, the plain continuation of the highly ornamented one in the garden. On the other, it runs along the length of the



A BOUNDARY WALK OF THE GARDEN

conservatory which is mentioned in the description of the front of the house, and here it is that some of the finest trees are to be found, such as a magnificent group of white poplars and a very fine deodar.

The conservatory is full forty feet long. Its walls are covered with *Ficus repens*. Tree ferns, palms, and orchids hanging in rustic wood and moss trays fill its long length; but a conservatory in Italy, however beautiful, can be little else than the resort of a botanist. In summer the heat makes a glass-covered space unbearable to anything but tropical plants and in winter the villas are not inhabited.

The Carnesecchi are known to have had a villa on the same spot

as the present Villa Corsi-Salviati certainly as early as the fifteenth century, if not before. This with the adjoining property they sold to the Corsi in 1502. The present was built on the site of the Carnesecchi Villa by Marchese Giovanini and his brother Monsignor Lorenzo di Jacopo Corsi and finished in 1660. Several artists, famous in their day, beautified its walls. The frescoes in the Gallery

are Baccio del Bianco's and one of the rooms on the ground floor is entirely decorated by Mose dei Zuccheri. One of the finest works of art in the house is a contemporary bronze bust of Sixtus V. (1585-1590), perhaps the most remarkable Pope of the sixteenth century.



THE RUSTIC SUMMER-HOUSE ON AN ISLAND IN THE LAKE



The Entrance Front of the House

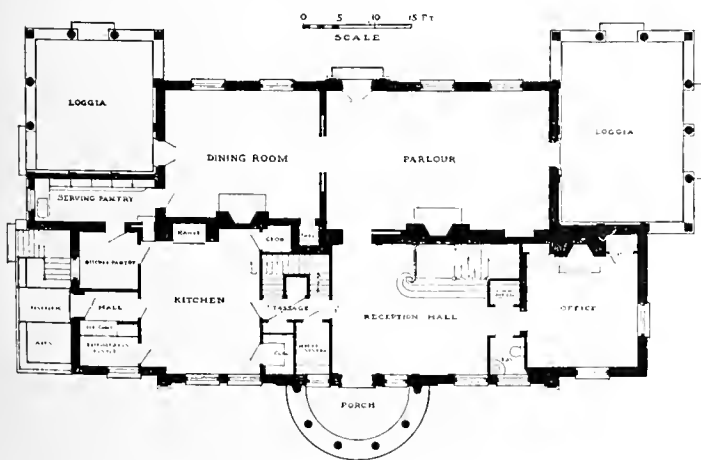
A HOUSE IN A SUBURB OF HARTFORD

BEING THE RESIDENCE OF FRANK CHENEY, JR., ESQ. AT SOUTH MANCHESTER

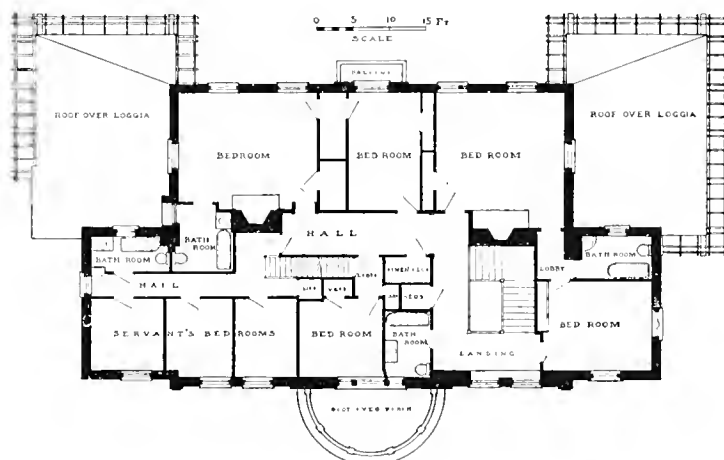
DESIGNED BY CHARLES A. PLATT, ARCHITECT

THIS house represents, as does all the work of its designer, a refined feeling expressed with perfect command and restraint, the result of which imparts to the house its distinguishing characteristic — dignified repose. The moderate height of the building, the sparing use of angles and curves, not to mention the almost unbroken roof and skyline, produce for the dwelling a restful self-content which it cannot but impart in turn to whoever may view or occupy it.

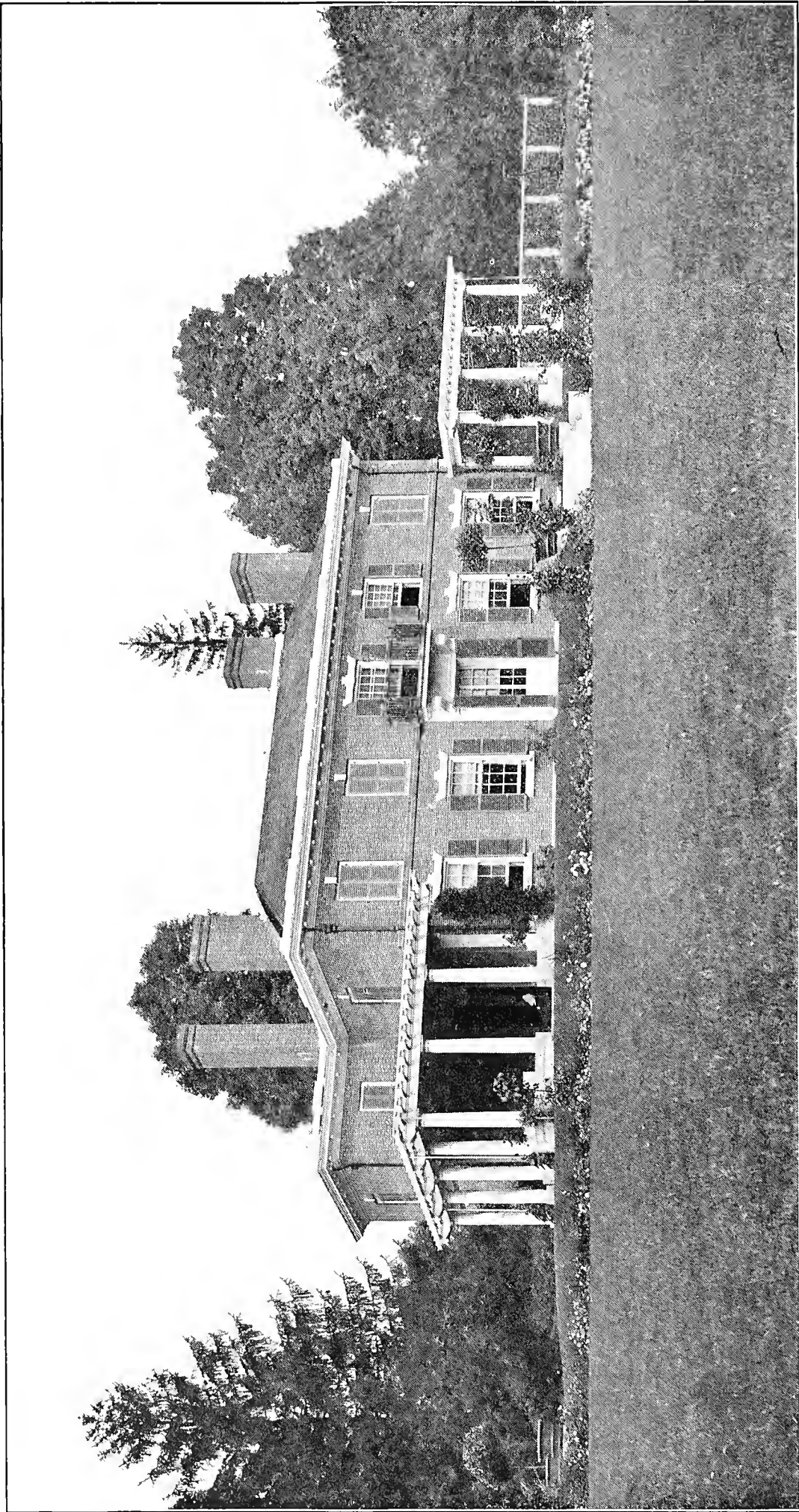
A subtle reflection of the window openings in the blocking course above the cornice completes a façade which owes its distinction to the satisfactory proportions of the wall surfaces and the well-studied size of the windows themselves. The dominant form is the rectangle, and so strongly is it emphasized that one charged to give this charming domestic style a name might easily term it the “rectangular,” for in such an exterior as this is all the rectitude of classic and Colonial



THE FIRST FLOOR



THE SECOND FLOOR



THE FAÇADE OVERLOOKING THE LAWN

work, rid of pretentious ornament, yet retaining the selfsame divisions or units of design.

The front entrance feature, the doorway opposite leading to the terrace and lawn, the tiled piazzas whence the descending grounds may soon be viewed under a bower of vines supported by the overhanging roof rafters: these win the approval of the visitor while still the interior of the house is unrevealed to him.

A critical architectural eye may suffer when it is unable to trace the entrance feature on the interior plan; it may object indeed to this clear beginning of a broad external division which has no counterpart within or opposite, and bestows part of its dignity upon the kitchen closets; but a capacious observer must conclude that this feature, like the pilasters upon the front, is merely decorative and aims not to subserve any rigid theory

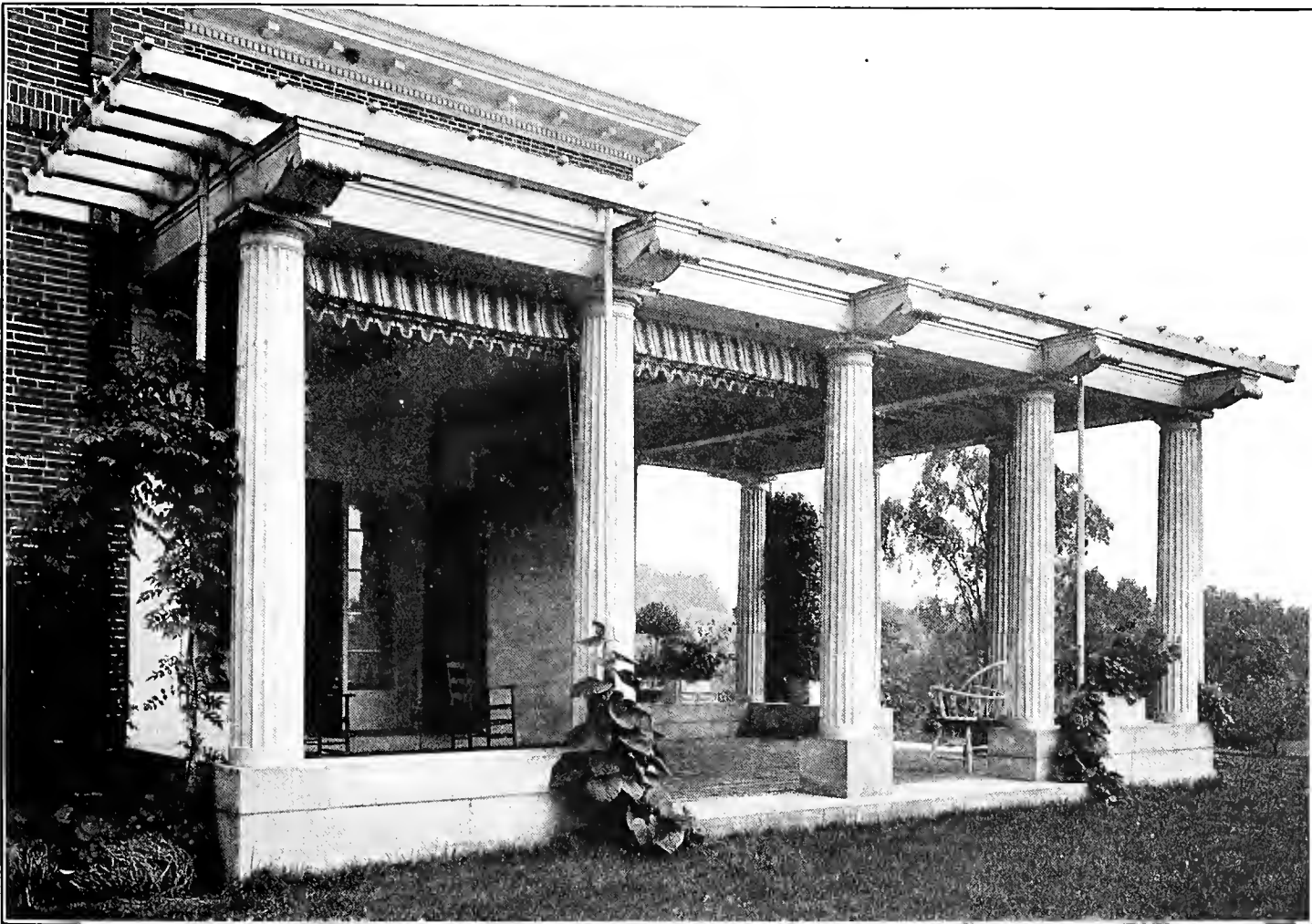
of design. The same eye is interested by the service to which materials have been put to gain numerous delicacies which to many observers are but invisible marks of grace. The bricks, for example, are red, and they are twice as long as the ordinary bricks and half as high, thus lending themselves to the long and low proportions of the wall of which they form a part.

The fine proportions of the entrance hall and the parlor denote the importance conceived of these

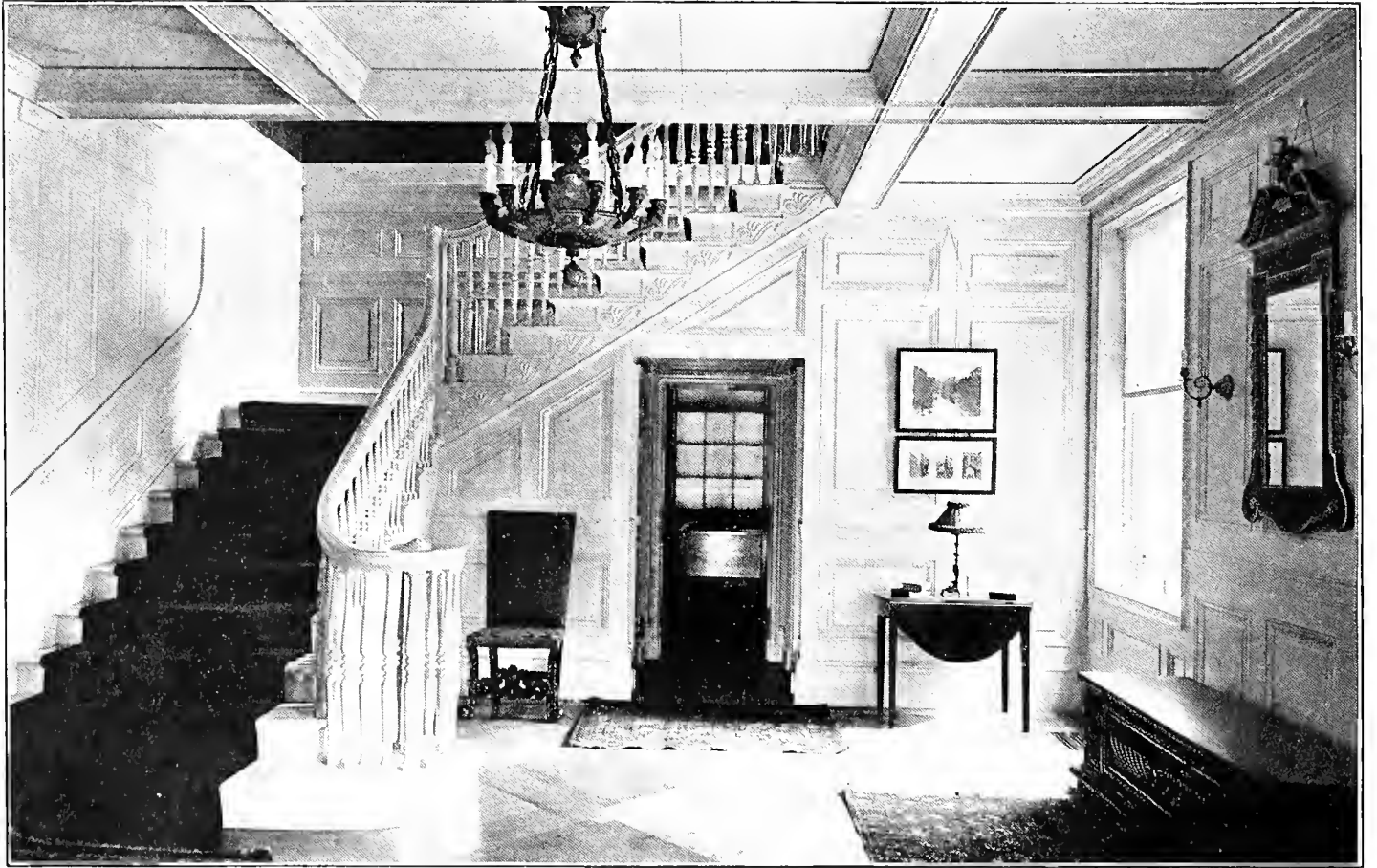


THE ENTRANCE FROM THE TERRACE

two apartments. Both are possessed of that spacious repose which comes of few but well-chosen furnishings and of leaving the broad wall-spaces nearly free from any interruption. These spaces are covered with brocaded silk of a rich old gold color, but rather plain design, set within panels formed of ivory-white woodwork. Unimportant doors are also covered with silk, and open "secretly," i. e. without any wood trim, thus leaving the broad silken panels unmarred. Exceedingly chaste is the



ONE OF THE COLUMNED PIAZZAS



THE RECEPTION HALL



THE PARLOR

entire interior effect, and it is enhanced by a few pieces of old furniture, fine antique mirrors and exquisite wrought metal work, much of which was obviously collected abroad.

The facings of the fireplaces are of the same kind of bricks which form the exterior of the house, but they have been skilfully waxed into indoor gentility. The floors—largely

exposed as they are—are unobtrusive in themselves, for the herring-bone pattern formed by the oak strips is one to be sought in order to be discovered. Solid dignity is the impression one obtains from examining how things are made, as well as how they appear, and in this the house properly emphasizes a characteristic of its own locality.

A PAUSE in the Manhattan Bridge controversy has been ended by a declaration on the part of the New York Art Commission that a board of engineers of recognized expert ability should pass final judgment upon the respective structural merits of the eye-bar and the wire cable systems,—from which it is to be supposed that, regarding the matter of design, either system is satisfactory to a Commission which is limited in its jurisdiction to esthetic questions only. An eminently satisfactory design based upon the former method of construction has been prepared, made public and officially approved. Exactly why the whole matter should be reopened and the bridge redesigned is not to be explained. Certainly it is not a question of civic esthetics, but of politics, and of a partisanship existing among official engineers for or against a certain theory of construction. It is the architects who are commonly supposed to be the theorists; but in this matter they have proved themselves a most adaptable fraternity. If it is not the first architect who conceived the bridge, it is another firm that quickly renders in architectural terms an entirely different structural form. Meanwhile the attitude of the Art Commission repeats the adage that “there is more than one way to skin a cat”; a serious question of profession ethics among architects is opened; and public interest is focused upon a detail, being withdrawn from the vital point of preventing a repetition of such an esthetic disaster as the Williamsburg Bridge.

DURING the past summer efforts have been made in several cities to relieve the monotony of closed houses forsaken by those people who habitually spend the warm weather out of town. The simple expedient of the window-box filled with flowers has not only transformed each house-front,

but has enlivened and beautified the aspect of entire blocks. Instead of the mute windows heretofore left to collect dust inside and out, despite newspapers stuffed within quickly taking on the air of preserved yellow journalism, have been seen masses of geraniums and nasturtiums and refreshing beds of green foliage, all wreathing pilaster, window-sill or column. In some of the Western cities residents were influenced to thus embellish their houses by the work accomplished in the schools and the rivalry between the pupils in rearing the finest window garden and thereby obtain a prize. In Philadelphia an appeal was made by the City Parks Association to residents in five consecutive blocks of one of the principal streets. A request that window-boxes be put out about May 1 was accompanied by the hint that “a very pretty window decoration can be secured for three dollars a window, complete, including plants, box and brackets.” The names of florists were given who would supply and fill such boxes and, at a slight additional charge, would keep them watered and tended during the season. One-fourth of the persons so addressed replied by adorning their houses in the manner described.

Those whose occupations hold them prisoners in town have grown not only to notice these refreshing spots along the streets, but as the flowers have budded and bloomed, they have learned to watch and love the tiny gardens in which, as daily passers-by, they have taken to themselves the interest of the owners who have fled. And now that these owners are returning and the houses opened, the window garden might be appreciated by the occupants of the houses also. But the summer has waned, the flowers of the season are fading, and the question arises, should the window-box be deemed appropriate for the summer only? Certainly not. When

cold weather has drawn sap underground and human life within doors, the desolation in city streets might easily be overcome by the display of winter or all-year-round window and balcony gardens, containing evergreens, rather than herbaceous plants alone,—for evergreens, be it remembered, are better suited than all other kinds of plants to closely associate with architecture, harmonizing as they do with the necessary formality present in every city house-front. If one group of plants only can be supported there is the problem of combining with the summer flowers at least a few things which will remain green throughout the year. Better yet would be the plan to have a winter box ready to replace the “season window-box.”

THE decoration of city windows and balconies has been for many years encouraged in London, and with even more zeal in Paris. In the French capital the municipal authorities have offered prizes for the best floral decorations. Where every apartment has its balcony, as is the case in Latin countries, a display may be more easily made than if the garden be confined to the window-sill alone. For this reason balconies should be regarded as a more necessary feature of our dwellings than we have been wont to consider them—as much to be desired as the bay-window “for seeing up and down” the street. In many cases, we fancy, architects have not suggested balconies for dwellings for the reason that if built, they remain unused and unadorned. The interest in gardening, and in beautifying cities, should in future create a demand for these features so easily obtained, as the alleys of Italian quarters testify, and architects must be induced to supply them.

“IN ENGLISH HOMES”¹ is a volume which shows by means of photographs taken by Mr. Charles Latham the interiors of English country houses of the manorial type. The examples embrace a wide range of England’s architectural history, from the ancient and now decaying old halls such as Haddon, Little Moreton, Smithells, Bramshill and

perhaps fifty others to the modern Sandringham and the new “Deanery” at Sonning, the latter designed by an architect of our own day, Mr. E. L. Lutyens. Here are great baronial halls, magnificent galleries, libraries of cultivated wealth, firesides where many generations of noble families have been reared. To contemplate these is to admire what was both the cradle of a domestic race and the expression of a mature art. That art clothed rude necessities with the grace of Britain’s most prosperous ages, and rendered these manor houses such that early American builders and those of our own times still regard as ideal settings for refined and comfortable living. And yet these must be taken by us with qualification and utilized with care. Even the memory of feudalism can no longer lend grandeur to the great hall or give a plea of truth to such architectural forms as tourelles and battlements; the age of legitimate half-timber construction has now passed away forever; those long galleries are useless in a land where democracy puts a check upon pomp and pageantry; those great bays exposing half a room to chill glass are unsuited to Yankee winters. New materials and new means of producing them give rise to new architectural forms.

Upon the other hand the lessons which these interiors will always hold are the grandeur of finely proportioned rooms, the magic of ingenious paneling, the dignity of restraint in furnishing apartments having in themselves an architectural message, the frankness of exposing the true character of materials. Rich effects of beamed ceilings may here be studied, the decorative use of large areas of unglazed bookshelves, of carving rightly placed and the superb effect of large portraits if well hung against a sufficient background. All of these fine old places are throughout the work illuminated by the instinct of an artistic photographer, not only technically skilled in his art, but possessed of unusual judgment in selecting his points of view and the best conditions of light. The letter press must necessarily play a secondary part in a book so largely devoted as this is to pictures. It is very interesting reading, however, and is given largely to the history of homes that really *have* a history and a long one.

¹ “In English Homes,” by Charles Latham. 421 pp., folio, with many half-tone illustrations. Imported by Charles Scribner’s Sons, 1904. Price, \$15.00 net.



A VIEW THROUGH THE GATE HOUSE
BERRYDOWN COURT

House and Garden

Vol. VI

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No. 4

BERRYDOWN COURT

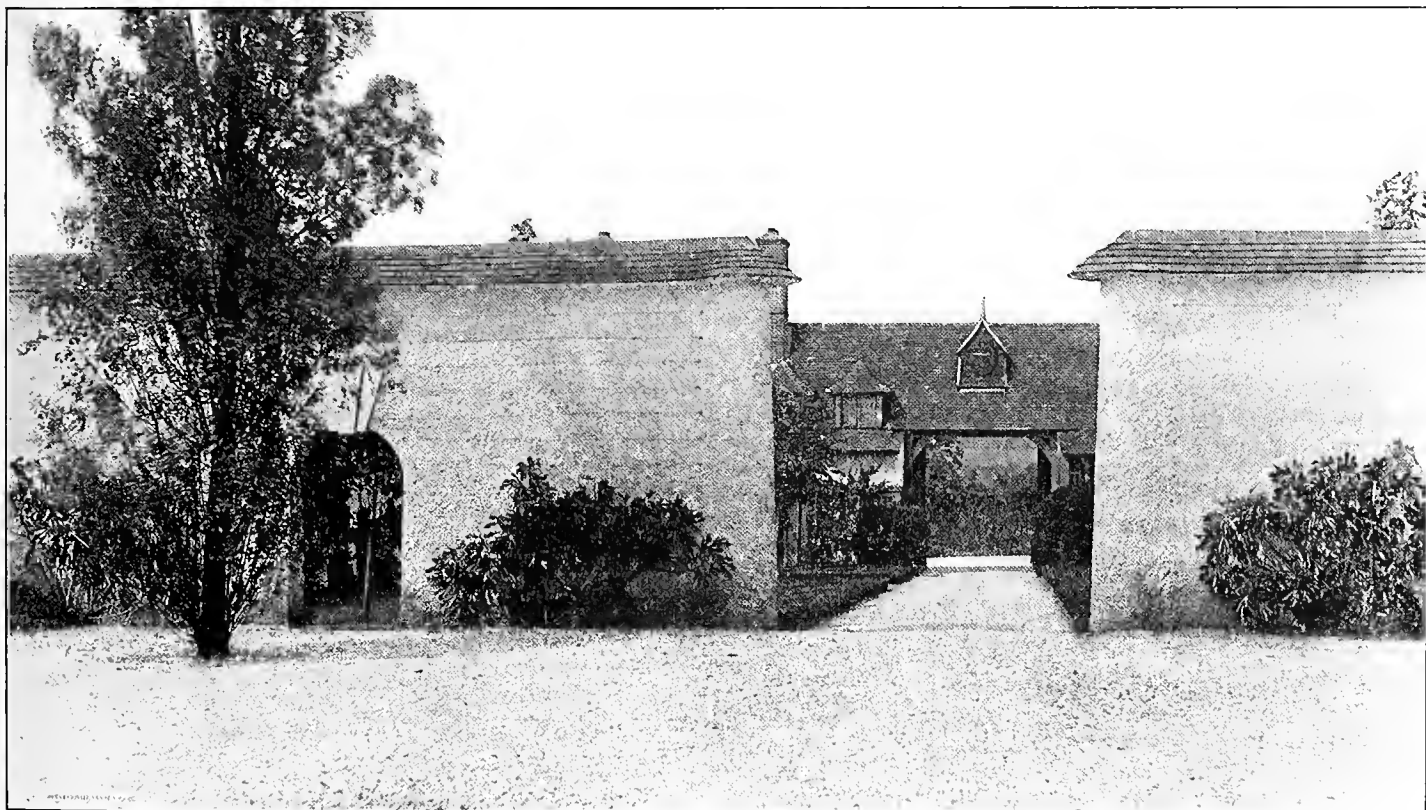
THE RESIDENCE OF MARTIN H. PIRIE, ESQ., HAMPSHIRE, ENGLAND

DESIGNED BY EDWIN L. LUTYENS, ARCHITECT

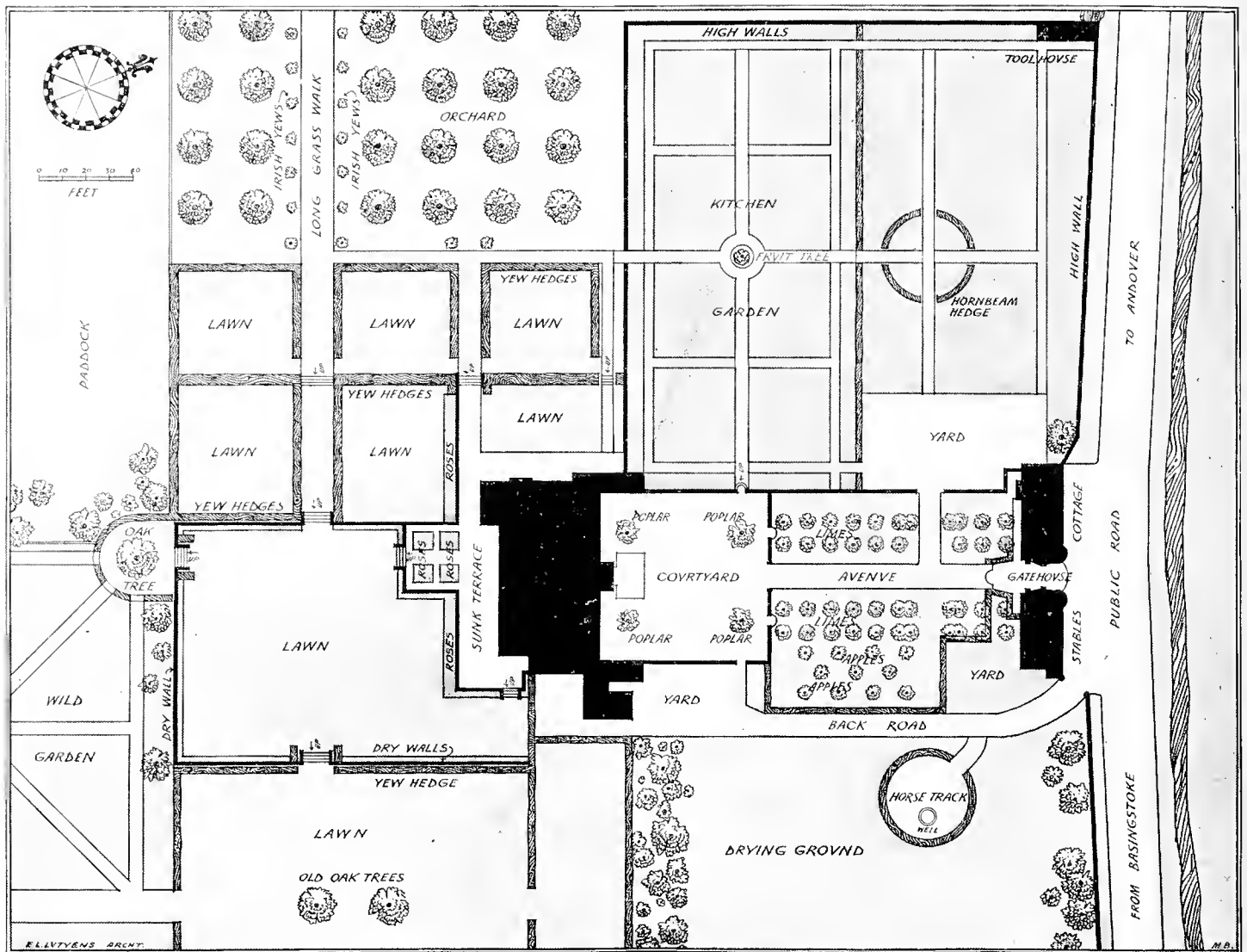
WERE it incumbent upon the traveler to resort again to the methods of pre-railroad days and rumble about England in the mail coaches his grandfathers used, he would find that the old routes, save perhaps where their path lies through the larger towns, had altered but little. The countryside in its general surroundings is much the same as it ever was, and, though much of the glory of the old inns is departed, their fabrics remain and the villages that surround them present to one still the same bucolic

comfort and stolidity which was then and is now their principal charm. The most important change which would strike the inquiring wayfarer is the presence of larger numbers of residents who do not, strictly speaking, belong to the agricultural class, but who have steadily settled down in nearly every district, where formerly none represented them but the parson and the squire.

The Exeter road taking its way south-westwards from London through Surrey, Hampshire, Wilts and Dorset runs through



LOOKING ACROSS THE FORECOURT FROM THE FRONT DOOR



PLAN OF THE HOUSE AND GROUNDS



THE HOUSE FROM THE WILD GARDEN

some of the choicest bits of Southern England, and not the least beautiful is the downland country which, covering nearly the whole of Wiltshire, laps over that part of Hampshire where the subject of this article is situated. Midway between Basingstoke and Andover the wayfarer will come upon this large white house, not hidden away in copse or hollow, but boldly abutting on the road and compelling his attention by the

lute dignity and absolute homeliness, those qualities which so consistently associated themselves with English domestic architecture from William of Wykeham to Sir Christopher Wren and which an artist like Mr. Lutyens can convey to his work today. For a detailed examination he must pass through the gatehouse and up the lime-girt avenue to the large walled forecourt measuring nearly eighty feet in each direction and



THE GARDEN FRONT OF THE HOUSE

novel character of its outbuildings. These line the turnpike for a length of one hundred and thirty yards and, with the little round turrets guarding the entrance gate and the general air of enclosure, whet the appetite for further investigation.

When the gates are opened let him step back into the roadway and survey the picture. Here is absence of effort indeed: the simplest possible materials yet withal abso-

bordering the whole north front of the house. Lombardy poplars stand four square in this court, and on its high white roughcast walls fig trees are trained. West of the court are the vegetable gardens, walled also, and to the east are the drying grounds and kitchen yards and the circular horse-track, for pumping water from the wells, with its enclosing hedge of clipped hornbeam.

The house itself is in a simple scheme of



THE SUNK TERRACE



A VIEW FROM THE TOOLHOUSE

roughcast and red roof. The tiles are from some forty-odd old cottages which railroad expansion at Southampton had doomed to destruction, for though proud never to have pulled down any old building, not even a shed, for the sake of its material, Mr. Lutyens is not averse to utilizing a stack of old tiles when he can lay his hands upon it. The external woodwork is all of oak, and the small amount of exposed brickwork which occurs in the chimneys is properly brought into harmony with the old roof covering.

The principal rooms on the south side open on a sunk terrace, paved with old London paving stones and enclosed by dry earth walls covered with stonecrop and other saxifrages. Four rose plots fill a compartment of this terrace from which access is to be had to the lawn by a flight of four steps flanked by Montelupo jars. Across the lawn and axial with these steps is a fine old oak tree enclosed in a semicircle of yew hedging and

beyond again is a wild garden with paths radiating from a central cedar of Lebanon. The borders are full of broom, cotoneasters, guelder-rose and other flowering shrubs. Bounding this garden on the north and the lawn on the east is a large enclosure surrounded by yew hedges—a plain stretch of



A GARDEN ARCH

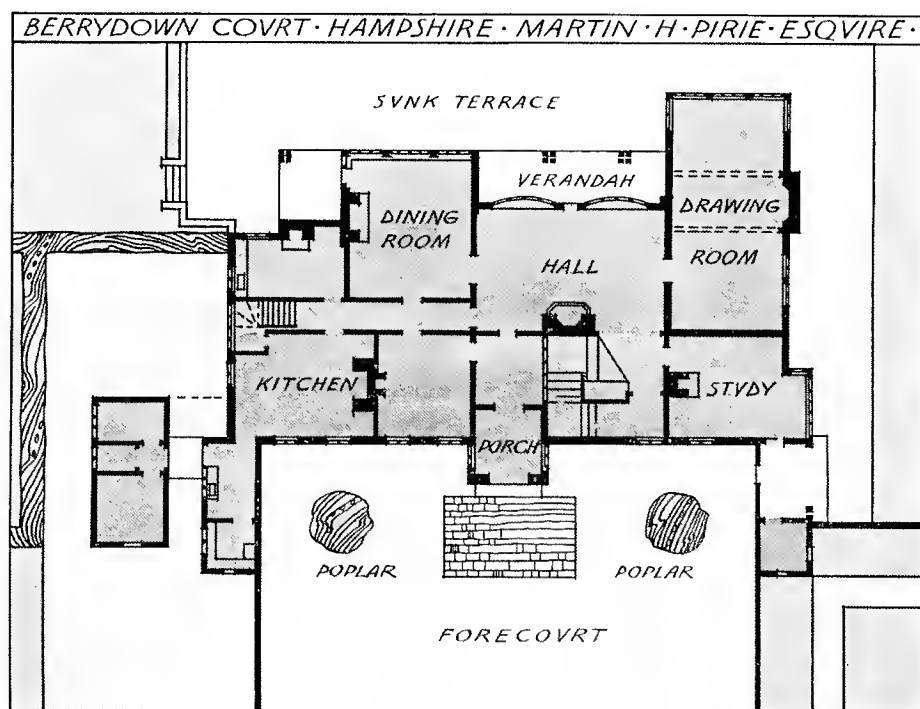


THE WESTERN LAWN

Berrydown Court

green turf laid out so as to centralize two large old oaks, one of which by reason of its position, axial to the long walk on the west side of the garden, has an important function in the scheme.

On the other side of the lawn, down a gentle terraced declivity five small compartments of plain turf closed about by clipped yew hedges and devoid of anything but their own somber and restful green, lead to the orchard with its long grass walk and sentinel

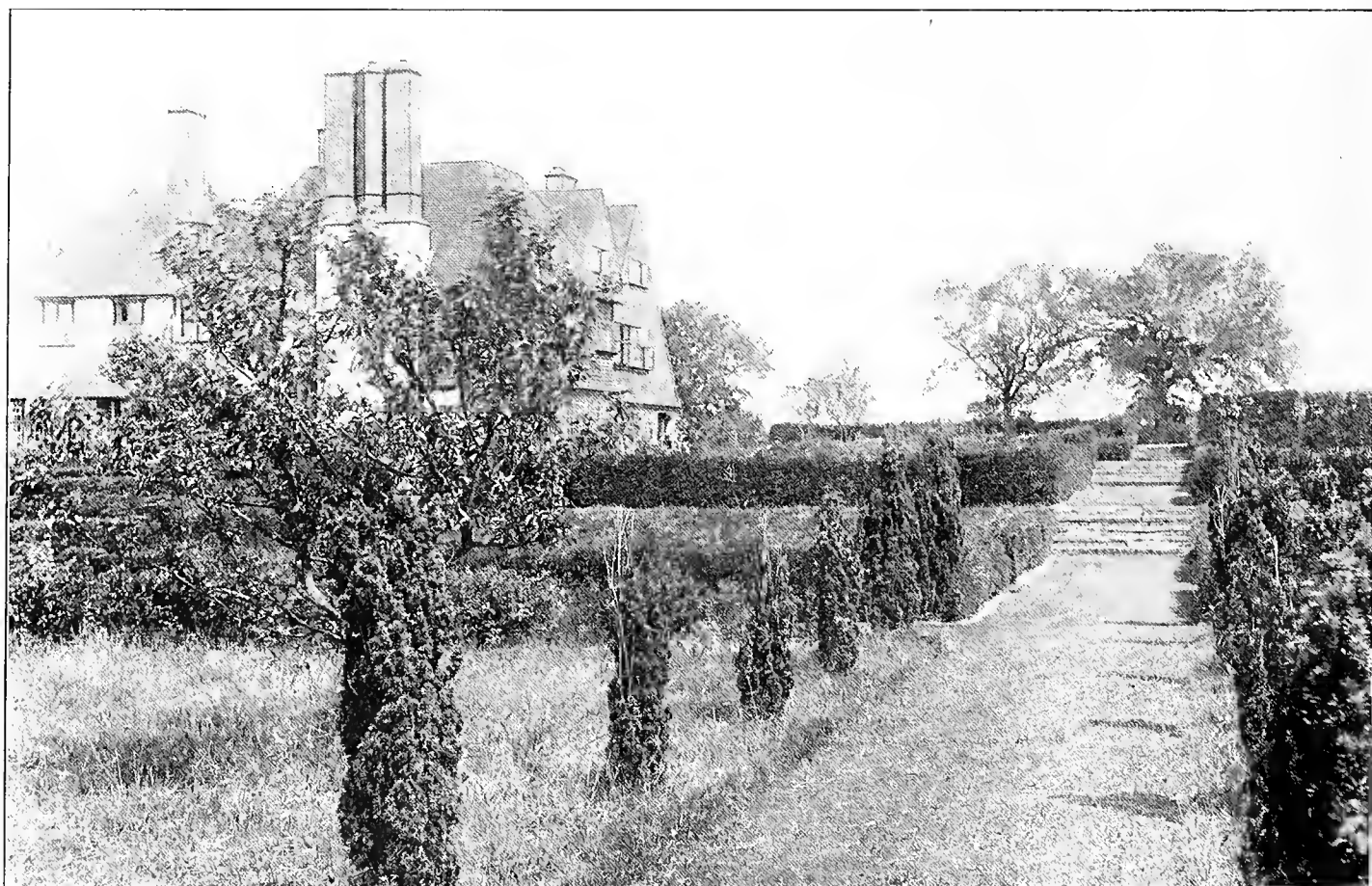


PLAN OF THE HOUSE AND ITS SETTING

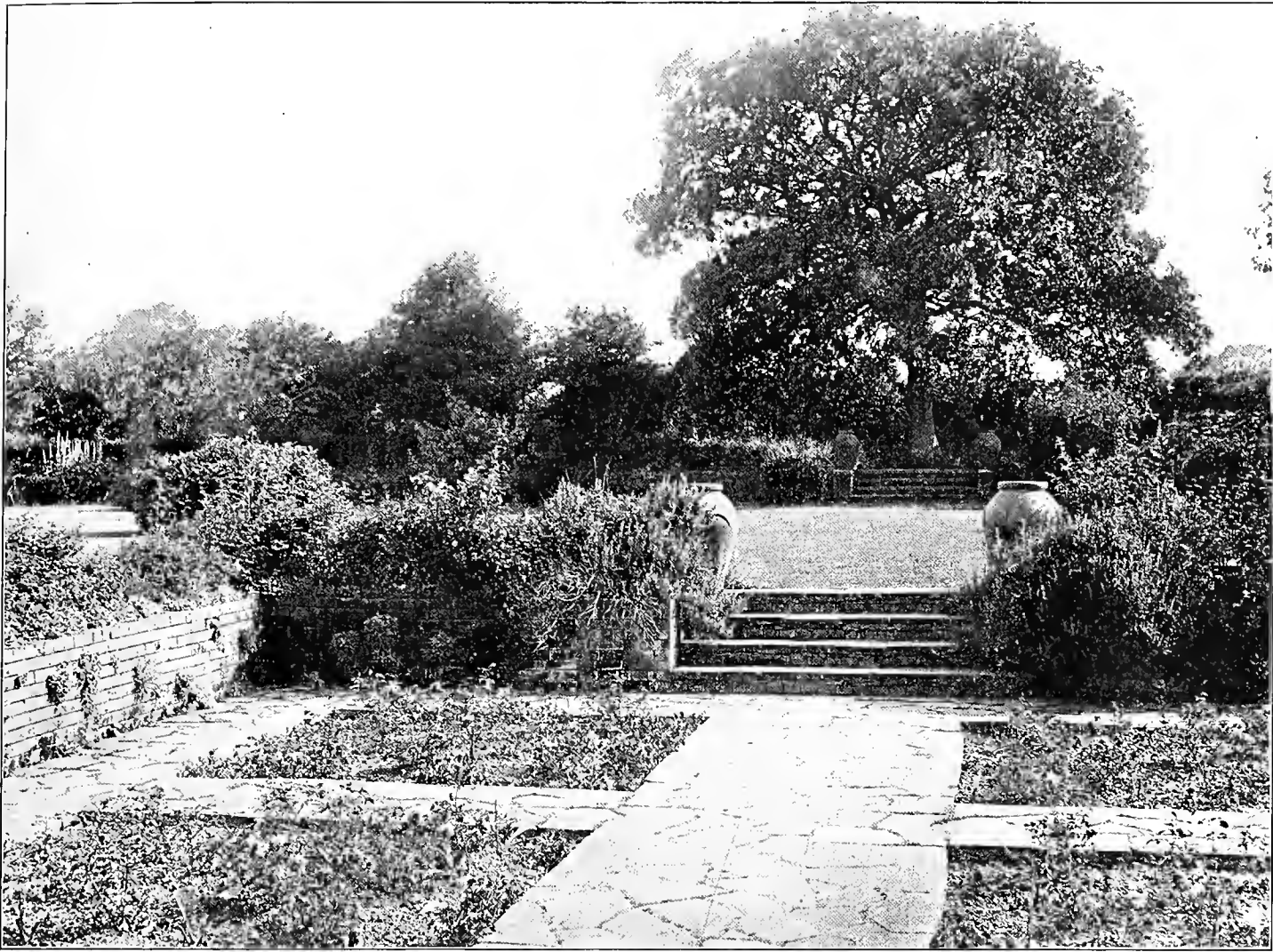
yews and, beyond to the kitchen garden, not alone devoted to the useful, necessary vegetable but with borders lined with old-fashioned herbaceous plants, with pinks, sweet william, poppies and larkspur.

Berrydown Court can claim to interest us in two ways. Look-

ing through its gatehouse one can appreciate its traditional stamp and feel that here is a house which carries on in the best manner the architectural progression



THE LONG GRASS WALK



THE LAWN SEEN FROM THE SUNK TERRACE

which modernity demands, without violating our feelings either by slavish antiquarianism or rank originality—and its gardens

are a fresh lesson how a formal layout can be made effective even where no architectural pieces are available.



THE FORECOURT

WATERSIDE AVENUES

BY JOHN GALEN HOWARD

THE old dictum for avenues "somewhere, somewhence" applies not at all to waterside avenues. Instead of leading from one definite point to another, each motivated by some architectural or otherwise artistic feature, the waterside avenue quite fulfills its purpose if it be composed lengthwise along successive features; the waterscape itself, of course, be it canal, lake, river, ocean, determining the essential character of the scene.

The life of an ordinary avenue may be and often is made up of its endings—the past, what one has come from—or the future, what one journeys toward. The life of a waterside avenue is, on the contrary, in the present, what one is traversing at the moment. These are therefore peculiarly avenues of recreation, of immediate enjoyment and of beautification (which is to say of decoration) even where, as in the Paris quays, they serve utilitarian purposes as well. The utilitarian purpose may, moreover, be the source of an added charm in the living spectacle of the various activities which go on along and upon the water.

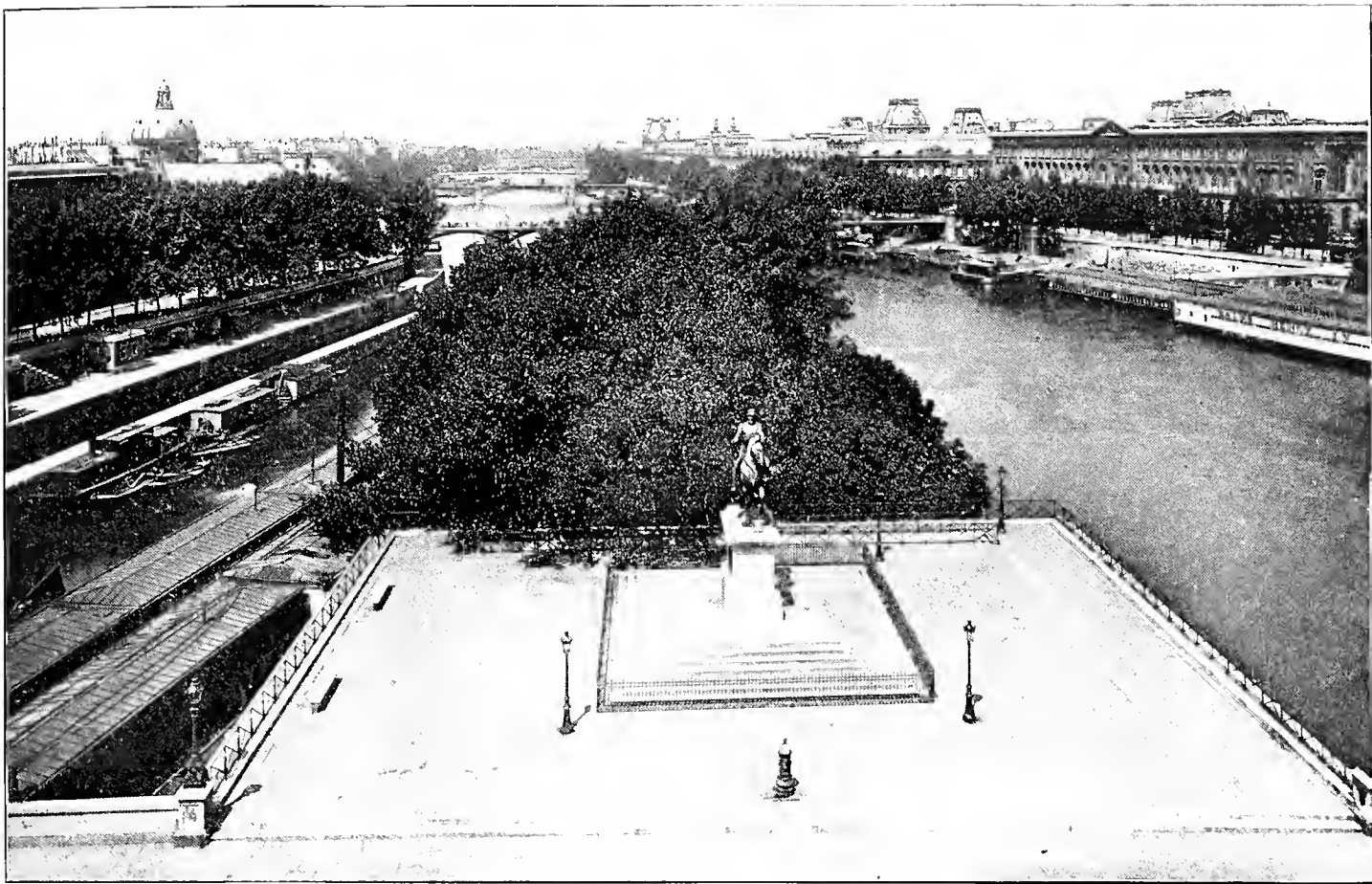
The Thames, the Seine, the Arno, the Elbe, the Danube, these are themselves arteries of

the great towns that have clustered along their banks. They are indeed the features which determined that clustering in one place rather than another. A tremendous freightage, human and mercantile, is transported over their waters. The life of the great centers of civilization is largely carried on upon them. The low-sunk, heavy-laden merchants' craft that slip so noiselessly along the watery reaches are big with possibilities of history and romance, for they bring the ends of the earth here under one's very eyes; while in the flying passenger boats crowds the human race in little. For spectacular effect, therefore, for kaleidoscopic and panoramic interest, nothing can exceed the advantage possessed by the shoreways which border such streams.

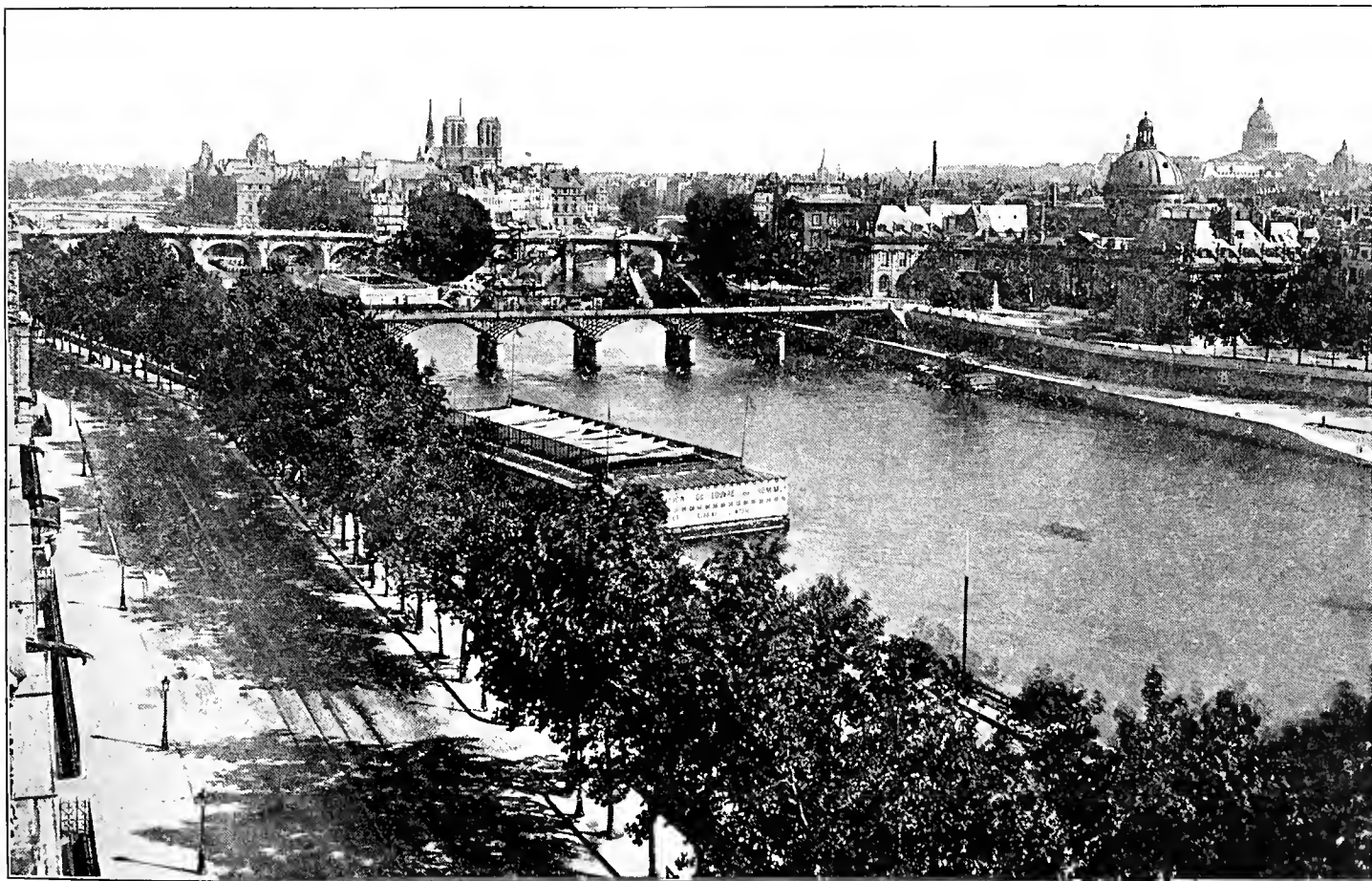
Practically all the great cities of Europe have seized these opportunities to build alongside of their waterways charming promenades, and in many cases parks, breathing spaces where business and pleasure are combined in a delightful way. Of them all, Paris, first always to evolve the artistic elements of a proposition, easily leads in the wise prodigality with which she has developed the banks of her great river. From Charenton



A BIT OF OLD ROTTERDAM



A View from the Pont-Neuf



La Cité

THE WATERSIDES OF THE SEINE AT PARIS

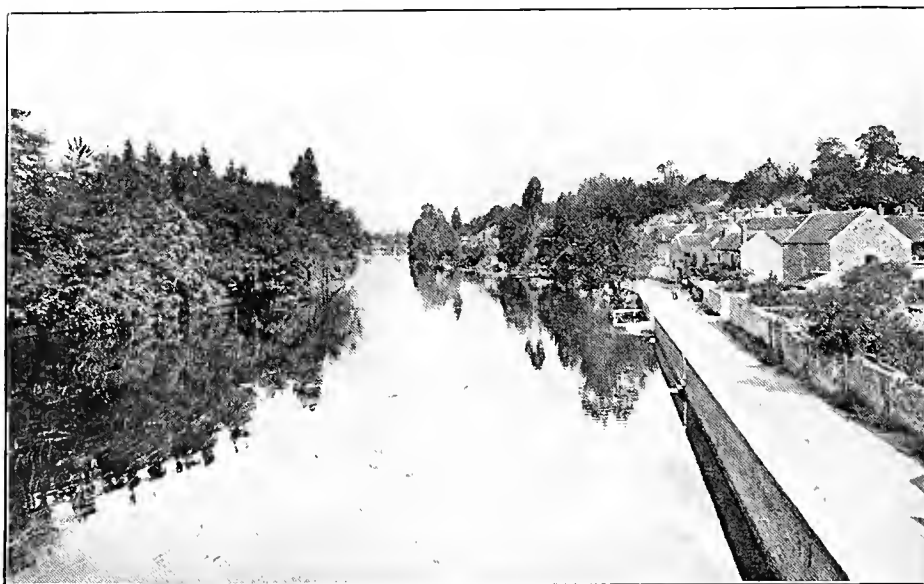
L'Institut

A View from the Louvre

to the Point-du-Jour, the quays are a continuous delight; not always in the same character—now very broad, very bare in their stern emphasis of the utilitarian, as in those long, vast reaches where Paris—*Port de Mer*—asserts herself; now verdurous and park-like, as along the Cours-la-Reine and the terraced gardens of the Tuileries; while here and there islets spangle the broad sweep of river and spill their green in a million lambent flecks across the water, as at the Pont-Neuf,



THE CHAMP-DE-MARS BESIDE THE RIVER LOING AT NEMOURS

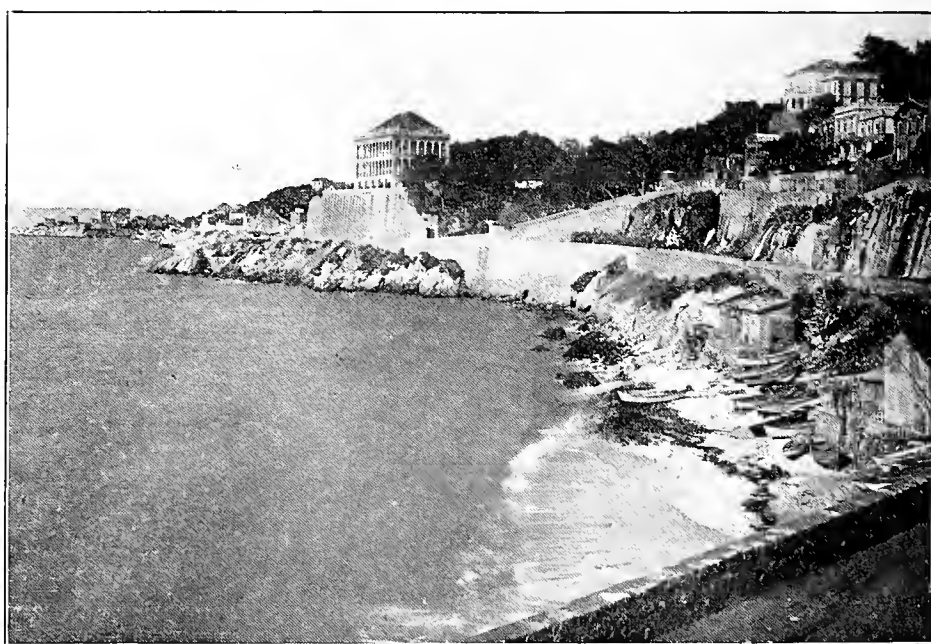


THE HIGHWAY BESIDE THE LOING AT NEMOURS

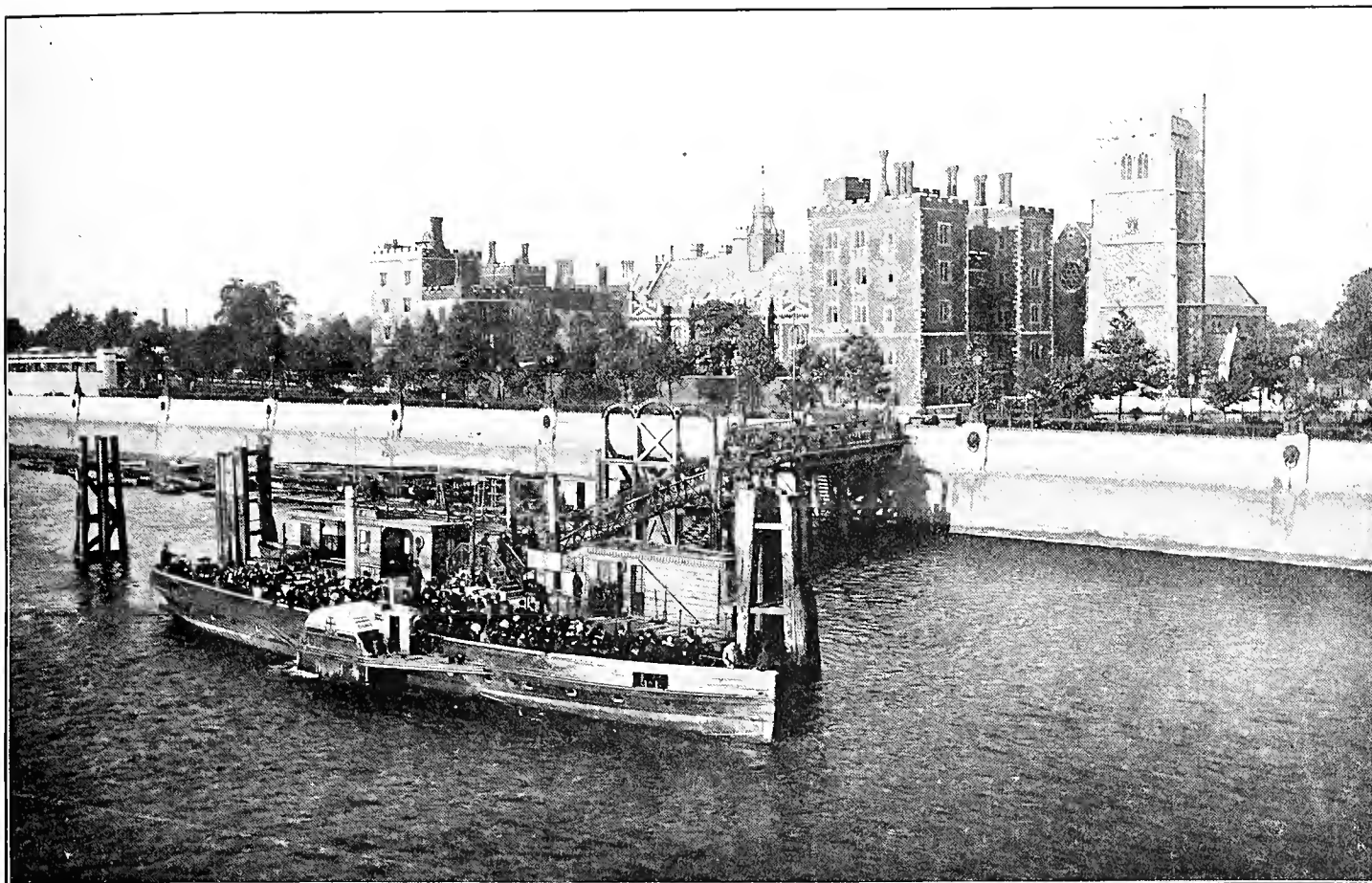
gates, architectural features in endless diversity give interest at every point. And one recurs always to the refreshing garlands of green trees, which so frequently embower the scene in delicious verdure! Lush bouquets of poplar, plane and sycamore nestle in angles of bridge and balustrade and through their leafiness give glimpses of age-old interminable palaces, domes, temples, colonnades; and surerest glory of them all, Our Lady of Paris lifting her purpled turrets to the blue.

ever new though ages old.

If you love human life, you must love the Paris quays. Loiter along the book-piled parapets beneath the fragrant shade of lindens and hear the voices from the water below,—living voices, the poignant cry of man close-quartered at his race-travail, unmingled here with the distracting rattle of the streets but borne as a clear melody upon the sonorous roar of Paris. Splendid ramps of massive granite lead down at intervals from the upper levels to the paved brink. Locks, bridges, stairways,



THE CORNICHE ROAD AT MARSEILLES



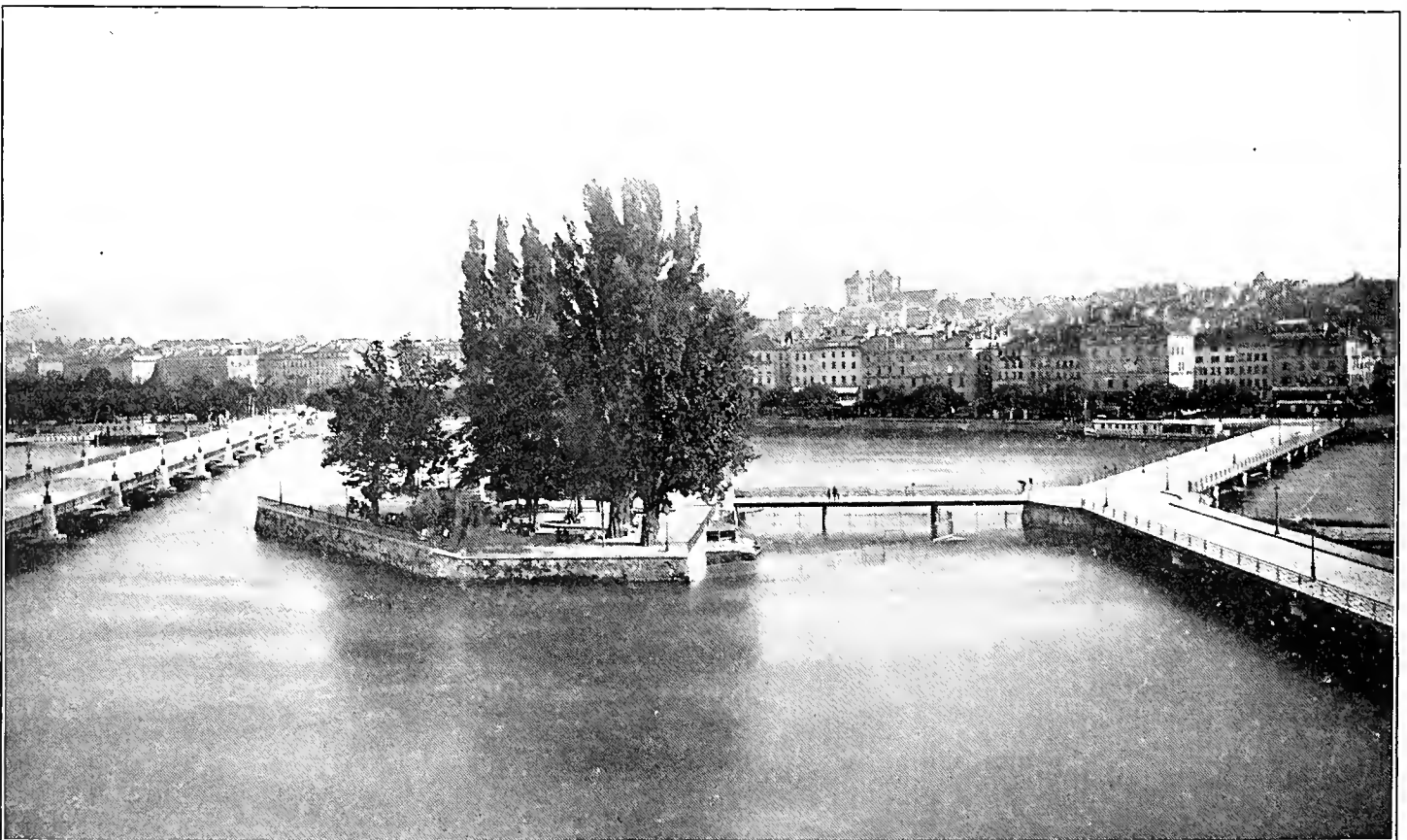
THE WATERSIDE OF THE THAMES AT LAMBETH PALACE, LONDON



THE VICTORIA EMBANKMENT AT LONDON
Looking toward Somerset House



AVENUES BESIDE THE RIVER SAÔNE AT LYONS



THE ILE ROUSSEAU AT GENEVA



THE LUNGARNO AND THE LITTLE TERRACE AT FLORENCE

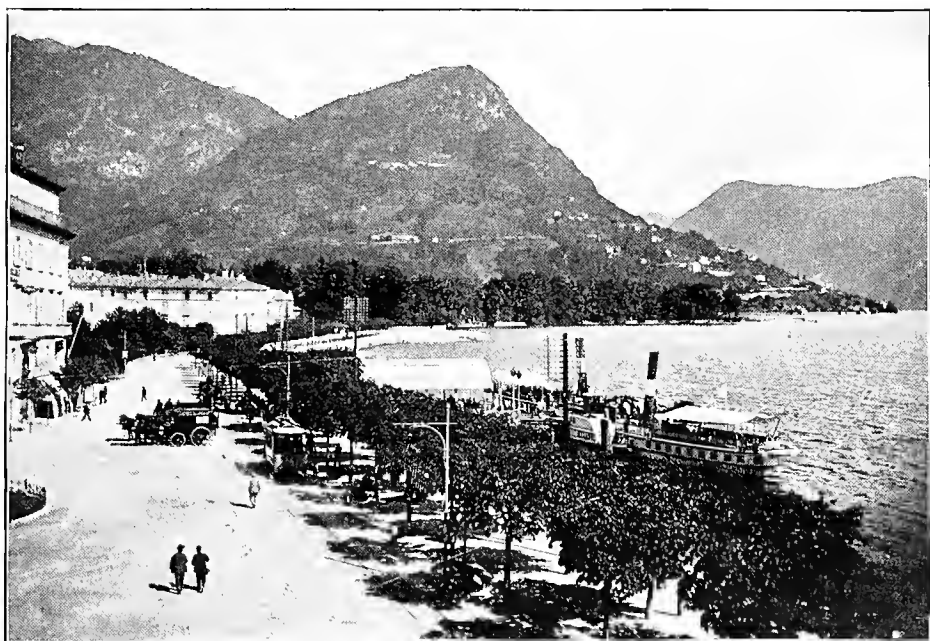
London too has her noble embankments, but these lack an element of interest in that the promenade is too immediately upon the river. There is no middle ground between the walks and the water to give scale and perspective, for the sidewalk is built directly on the verge. The effect is nevertheless very fine, though London loses too by the meanness and squalor of the right bank of the Thames. The views from the southern side are singularly impressive. St. Paul's is perhaps finer from this point than from any other. The dome and western towers crown not only their proper architectural pile, but the vast aggregation of the City, which heaps up toward it from the water's edge, bringing all into a unit of effect. Farther west Somerset House, Cleopatra's Needle and the vast palisaded mass of Westminster contrast finely with the long swing of bridges and embankments. Looking from the north the view here toward the west is rendered more pleasing than at other points by the rich glow of Lambeth Palace on the right bank.

Italy, Spain, the Low Countries, France, Switzerland and Germany abound in splendid examples of landscape work of the kind we are considering.

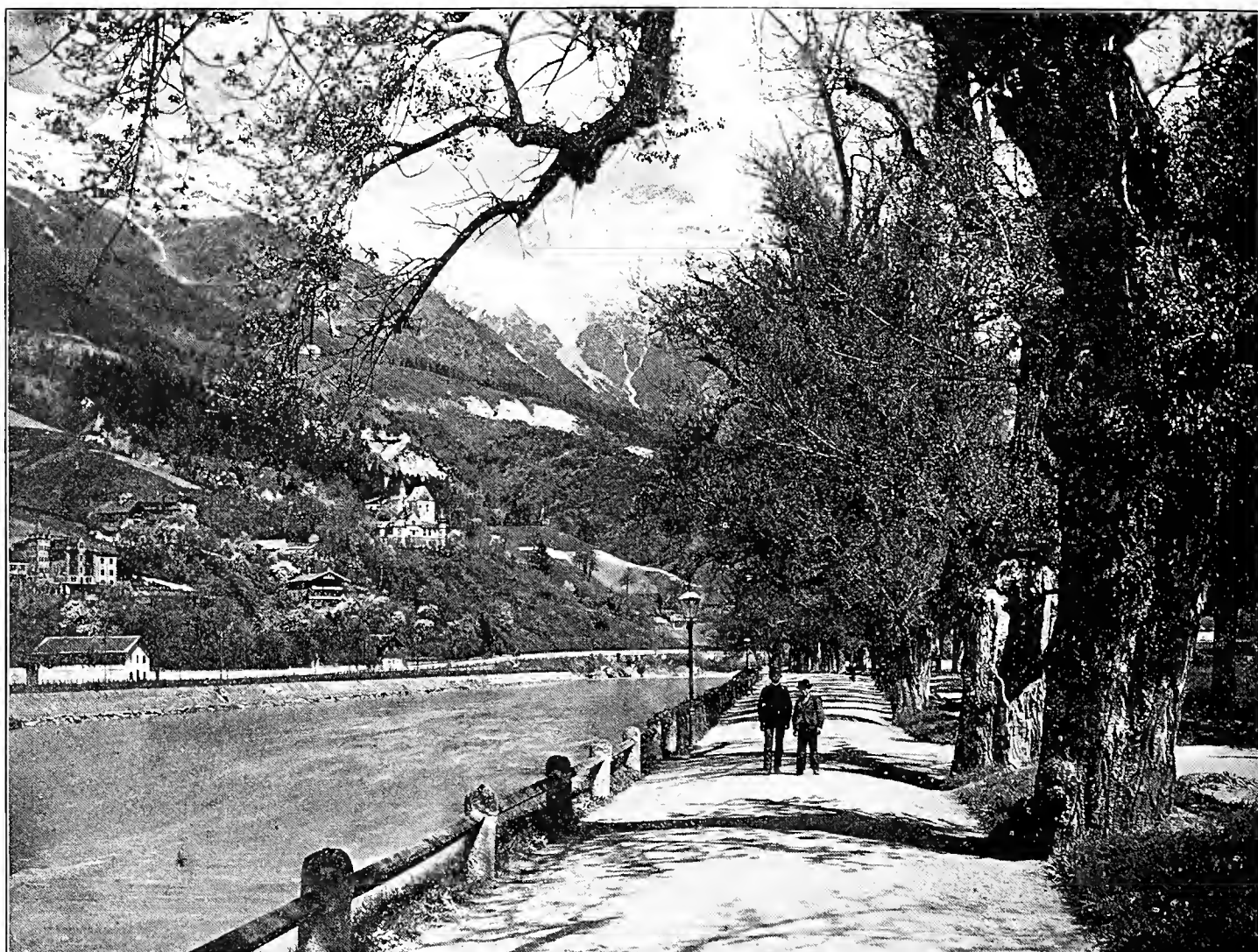
But perhaps France leads in variety and charm; or is it habit which calls one back so often for illustration to the modern mother of the arts? Perhaps the indefatigability of the French photographer has had something to do with it; but at any rate the fact remains that in getting together a few pictures to give point to this article, a hundred examples in France presented themselves, to half a dozen elsewhere.

A few views are shown here of the country in and about Nemours, near Fontainebleau, a countryside of great sweet-

ness and beauty, where is to be found a bucolic loveliness worthy of Daubigny's brush. Slender poplars fringe the sedgy banks of the Loing and rhyme their breezy spires with swagging images below. Then there are wide cool roads along which endless rows of trees whisper peace, peace, to glassy waterways. Again, we have a canvas from Cazin, a bit of poetic humdrum; a hard, dry village snug-gling with its high-walled gardens along the river banks, its plastered walls and red-tiled roofs giving crystalline lights and colors in grateful contrast with the softness of the landscape. Within the town one has glimpses down a lazy canal, which gives back



THE LAKE SHORE PROMENADES AT LUGANO



THE INN-ALLÉE AT INNSBRUCK

listlessly the livelier colors of the crowded houses. Not of Nemours alone are such views characteristic; one comes upon them at every turn in Chartres, in Amiens, and in half a hundred other little towns in France.

In strong contrast with this character, so full of gentle charm, are the craggy steeps along the Mediterranean shore, shelving out into the sea and harboring bevvies of fishing boats upon pebbly margents. The Corniche Road at Marseilles is world-famous for its wealth of beauty of land and sea. Here all is a riot of glowing color; deepest ultramarine with its laugh of lacy foam, tawny ochre, umber and sienna, somber olive and over all the cobalt canopy of sky.

The quays of Marseilles are most impressive in their way, though their way is not one of suavity. Nothing is done here to beautify for the sake of beautifying. There are no boxes for on-lookers as there are along the quays of Paris, unless indeed we accept

the many-windowed, cliffy houses for such vantage points. The inextricable interweave of spars and prows overhangs the rough-paved way like a leafless forest. It all smells strong and salt of ocean. Surely not a pleasure ground this, but nevertheless tremendously effective.

Lyons is scarcely less highly developed in respect to its river frontage than is Paris, and the former has two great rivers to boast of instead of one. The Burgundian city rejoices in the extraordinary extent of its quays bordered with monumental buildings and with parks. There are many fine views; one of the best commands the Hospital across the Saône, and, beyond, the hill of Fourvière raising aloft its temple-crowned plateau. Fourvière shows well also above the long Corinthian colonnade of the Law Courts. The pile atop is a lordly structure which, however violent and unpleasing its detail may be at close quarters, carries admirably. Its de-



A WATERSIDE PROMENADE IN "THE SWEET WATERS OF EUROPE" NEAR CONSTANTINOPLE

signer painted with a big brush and the square touch.

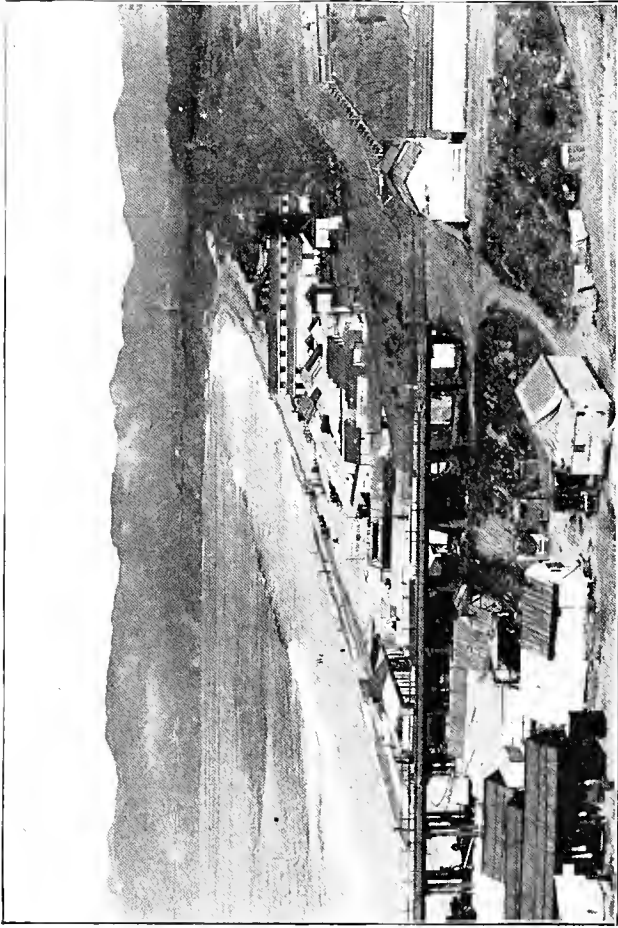
Switzerland and the Tyrol abound in water fronts beautifully developed with avenues and pleasure grounds. The Inn-Allée at Innsbruck gives a splendid impression of the Alpine uplands under the cold, hard light in spite of which the mountain scenes convey an exquisite sense of kindly human character and amenity. One seems to hear the chill green song of glacial waters and to feel the sting of the high snows more keenly for the human touch suggested by the regular avenue of poplars. At Geneva the quays command glorious views of the resistless emerald surge of the Rhone where it bursts from the lake. At Zurich, at Lucerne, at a dozen other points, the beauties of the Alpine lakes are enhanced and commanded by the bordering avenues and promenades, which have been laid out by the various municipalities with farseeing wisdom. In all these thrifty towns the shade and grace of trees has been obtained without either destroying the distant view or shutting out the so much needed sunlight from the adjacent houses, for the trees are kept carefully clipped to a moderate

size instead of being allowed to send up lawless branches to an undue height.

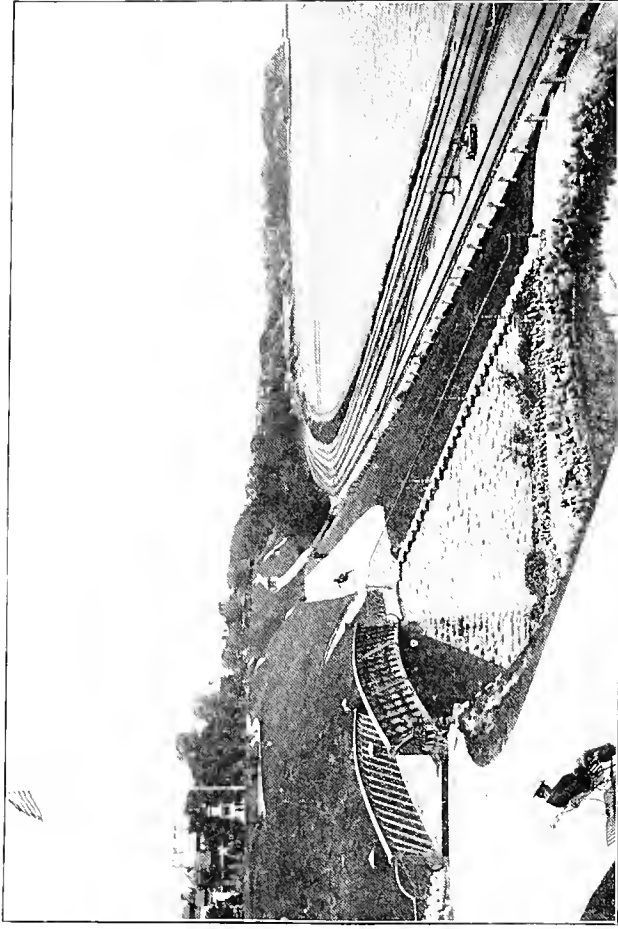
I wish I might show more scenes from beloved Italy. Genoa has her crescent of harbor-side esplanades; Florence her famed Lungarno; Naples her Santa Lucia and her sea-front gardens—these and a hundred more are apt for my purpose; and Venice—how can I slight the Adriatic's Bride! But I must content myself with one view of Lake Lugano, with its typical Italian village straggling up the flanks of the rugged mountain in the middle ground. How valuable is the

long line of road at mid-height of the slope! It gives quality to the scene and serves the eye as a basis. Such a road not only has artistic value as furnishing an adequate foreground from which to look out, but adds a graceful line to the landscape when seen from a distance.

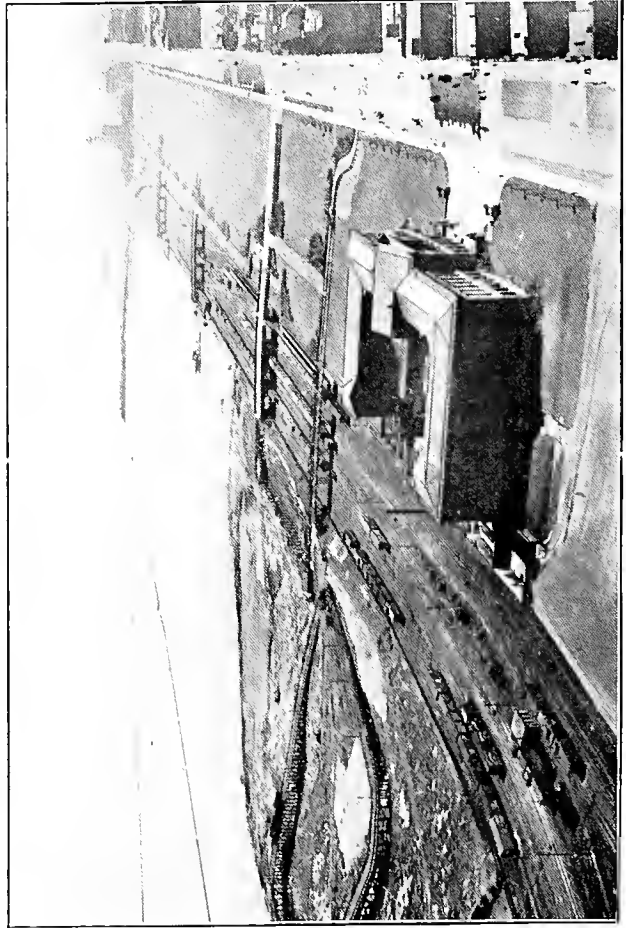
Let me finish by showing a little group of waterside views from various sources, each with a character of its own. A tiny bit of old Rotterdam; and a sunny slumberous glade beside the still waters, the *Promenade des Eaux douces d'Europe*. How different from these are the water fronts of America, that of Chicago, for example, where many railway tracks border the lake front, their smoke and grime marring the park and surrounding the Art Institute. At Milwaukee the lake shore park is similarly ruined at its most vital point, the margin of the lake; while yet promenades along the strand at many American watersides are altogether wanting, though in the few cases where they have been built their popularity is an earnest of how enjoyable these features of the waterside may become if built in a less flimsy and more carefully studied fashion.



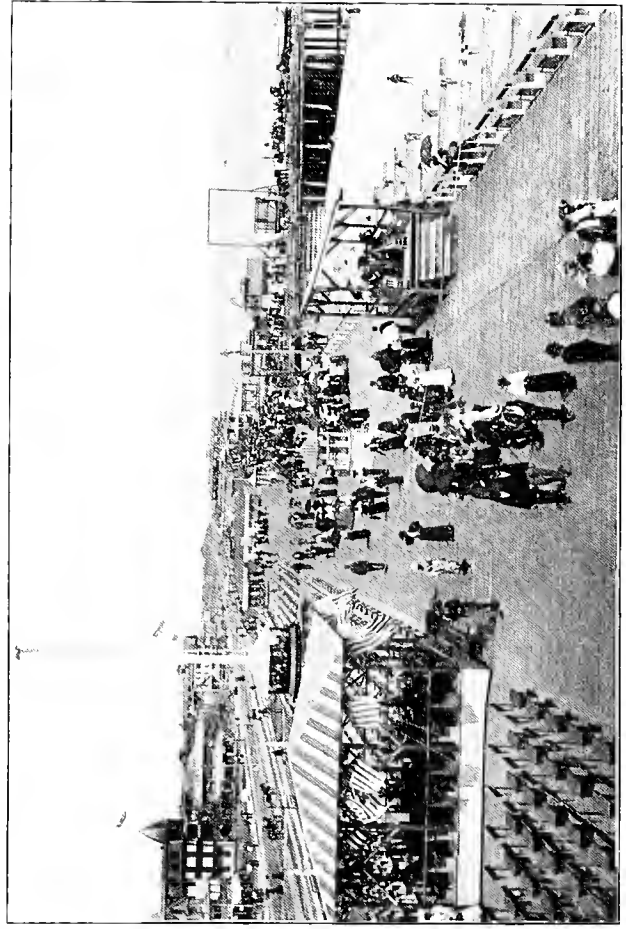
PANORAMA OF SANTA MONICA, CALIFORNIA



JUNEAU PARK AT MILWAUKEE



THE LAKE FRONT AT CHICAGO



THE BOARDWALK AT ASBURY PARK

TYPICAL AMERICAN WATERSIDES

Showing unused opportunities

PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

By P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

III.

WHO has not sung of the glories and beauties of a thatched roof? It is sad to relate that thatching is becoming a lost art. Straw is expensive and slates are cheap. Moreover, the straw which is injured and broken by the threshing machines is very different from that which was cut by hand and robbed of its grain by the flail. What there is is scarce, since our farmers grow comparatively little corn now; as our good friends in America and elsewhere send us so much of the product of their fields, corn is

cheap, and the growing of it in England unproductive. The good thatcher, too, is hard to find. I have one in my village. He is an important person. He is an artist who can produce fine work, marvels of symmetry and neatness, and his peculiar and fantastic twisted ornaments of straw placed on the summit of his stacks, are much admired by all beholders. His art is still needed for thatching ricks, and sometimes for cottages also; but he is not so clever as his father and grandfather were in the latter accom-



A THATCHED HOUSE AT SHALFLEET, ISLE OF WIGHT



A THATCHED COTTAGE AT CASTLE COMBE

plishment. He acquired his skill from his sires, and the secret of his art is carefully guarded. His work lasts well. Some farm buildings at Eyemouth, near Sandy, thatched with reed pulled by the hand, are in perfect condition. The thatch is as good now as it was thirty years ago when the present tenant came into the farm; and it has not been repaired during that time. Good reed thatch lasts from eighty to a hundred years. How

the encircling arms of a mother, it gives to the deep-planted, half-hidden dormer window in the middle of the roof, nestling lovingly within it, and by its very look inviting to peacefulness and repose. Note, too, the change of coloring in the work as time goes on; the rich sunset tint, beautiful as the locks of Ceres, when the work is just completed; the warm brown of the succeeding years; the emerald green, the symptom of advancing



AN OLD HOUSE AT BURLEY ON THE HILL

beautiful it is in its youth, maturity and decay! Notice, for instance, the exquisitely neat finish of the roof-ridge, the most critical point of the whole; the geometrical patterns formed by the spars just below, which help, by their grip, to hold it in its place for years; the faultless symmetry of the slopes, the clean-cut edges, the gentle curves of the upper windows which rise above the "plate"; and, better still, the embrace which, as with

age, when lichens and moss have begun to gather thick upon it; and "last scene of all, which ends its quiet, uneventful history, when winds and rain have done their work upon it, the rounded meandering ridges, and the sinuous deep-cut furrows, which, like the waters of a troubled sea, ruffle its once smooth surface."¹

¹ "The Old thatched Rectory and its Birds (Nineteenth Century)," by R. Bosworth Smith.



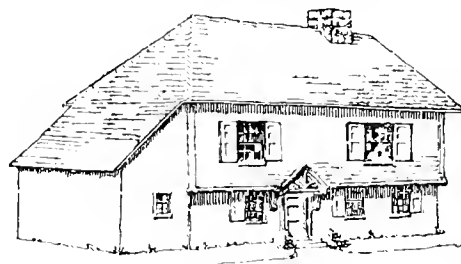
AN OLD THATCHED COTTAGE ON THE ISLE OF WIGHT

Thatched cottages are always delightfully warm in winter, and cool in summer. No cottage which is thatched, however humble it may be, can possibly be altogether ugly. In former days heather and moss were used for covering houses. In old inventories, dating from the fourteenth to the seventeenth centuries, we read of laborers being paid to get moss and heather for roofing. Reeds, turf and rushes were also used as well as straw and stone and slate.

In early times, shingles, or square pieces of the heart of oak, one foot long by four or six inches wide, and half an inch thick, were used for roofing, but were discontinued in the fourteenth century. They required a somewhat steep slope, and are still used for the timber spires of churches. The roof of a house is its most prominent and important feature. Much ingenuity has been exercised in the construction of these roofs, and most picturesque are they in their grouping and

arrangement. You can recognize the earlier roofs by their steepness. The later sixteenth century roof was much flatter. Another sign of early work is the long, uninterrupted sweep of the roof without dormer windows or gables, and terminated by hips. The hips are extended to cover the lean-to buildings, and at the back the main roof is continued in the same manner.

I have, in a previous article, alluded to the tiler's art. An old English red-tiled roof, when it has become mellowed by age, with moss and lichens growing upon it, is one of the great charms of an English landscape. Roof-tiles are larger and heavier than those used for hanging on the sides of houses, and the old ones are thicker and more unevenly burnt than modern ones. The pins for fastening them to the oak laths were made of hazel or willow. Now iron pins are used, which corrode and rot the wood, and roofs are less durable than of yore.



HIP COVERING A LEAN-TO

Nor are they so picturesque, as the unevenness of the laying of the tiles in former days and their varied hues, produce a peculiar and subtle charm. There is a great variety in old ridge-tiling, but the humbler abodes usually have simple bent tiles or the plain half-round as a finish to the roof.

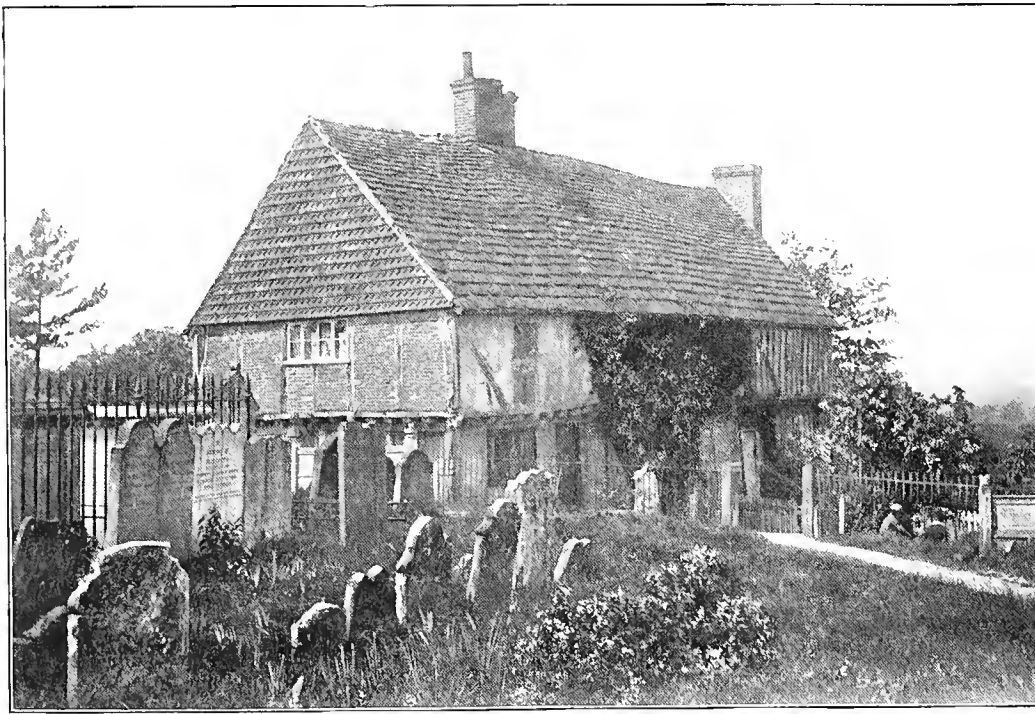
In a previous article, I have told of other materials used as a covering for our cottage homes. The old cottages at Lingfield, Surrey, and the house at Broomham, Sussex, are good examples of tiling, the gable end being especially picturesque. The cottage at Herne Bay, Kent, is an excellent specimen of weather-boarding. We will look up at the gables of an old house, and see the bargeboards that often adorn them. Even poorer houses have these, and they are elaborately carved or moulded. Coventry possesses many. Kent has also some good examples, and, in fact, all counties where timber was

once plentiful. And they add a charming effect to the houses. The style of the carving indicates their age. Thus the earliest forms reveal bargeboards with the edges cut into cusps. In the sixteenth century the boards are pierced with tracery, in the form of trefoils or quatrefoils; and in the Jacobean period the ends of the gables at the eaves have pendants, a finial adorns the ridge, and the perforated designs are more fantastic and correspond to the details of the well-known Jacobean carving. In old houses the bargeboards project about a foot from the surface of the wall. In the eighteenth century, when weather-tiling was introduced, the distances between the wall and the bargeboards was diminished, and ultimately they were placed flush with it; elaborately carved boards were discarded, and the ends of the gable moulded.

The chimney shafts are a very important feature and form one of the chief external



A COTTAGE ON THE OUTSKIRTS OF PORLOCK



AN OLD HOUSE AT LINGFIELD, SURREY

adornments of our houses. Even in cottages and small farmhouses some of these shafts are most ingeniously and cleverly designed, and display wonderful workmanship. In the old Hall, the most common method of warming was to kindle a fire on a hearth of tiles or bricks in the center of the room, the smoke finding its way out through a hole in the roof, over which was placed a louvre. Many halls, however, had fireplaces in the side wall, as at Crosby Hall, London. As late as 1649, we find that the hall of Richmond Palace was warmed by a charcoal fire burning in the center of the room on a brick hearth, having a large lanthorn in the roof for the escape of smoke. My old college, Oriel at Oxford, has still its louvre, though it is now glazed and serves for the transmission of light rather than the emission of smoke. In houses constructed on the plan of the old hall,

there is usually a great central chimney, occupying the site of the original hearth and the open louvre. Much ingenuity is shown in the erection of the shafts, which are often lofty and charmingly arranged, showing a variety of light and shade. Where stone abounds, the chimneys are not remarkable, but in the regions of brick great achievements of the mason in fashioning curious and interesting shafts have been accomplished.

All the flues are formed in one solid block, and on this the shafts are arranged close together. The illustrations show a great variety of decoration. Plain shafts are often made most picturesque by the introduction of a number of angles in the plan and by the projection of courses of brick, where the chimney clears the roof, and at the head. Moulded bricks are often used to add to the effect. New

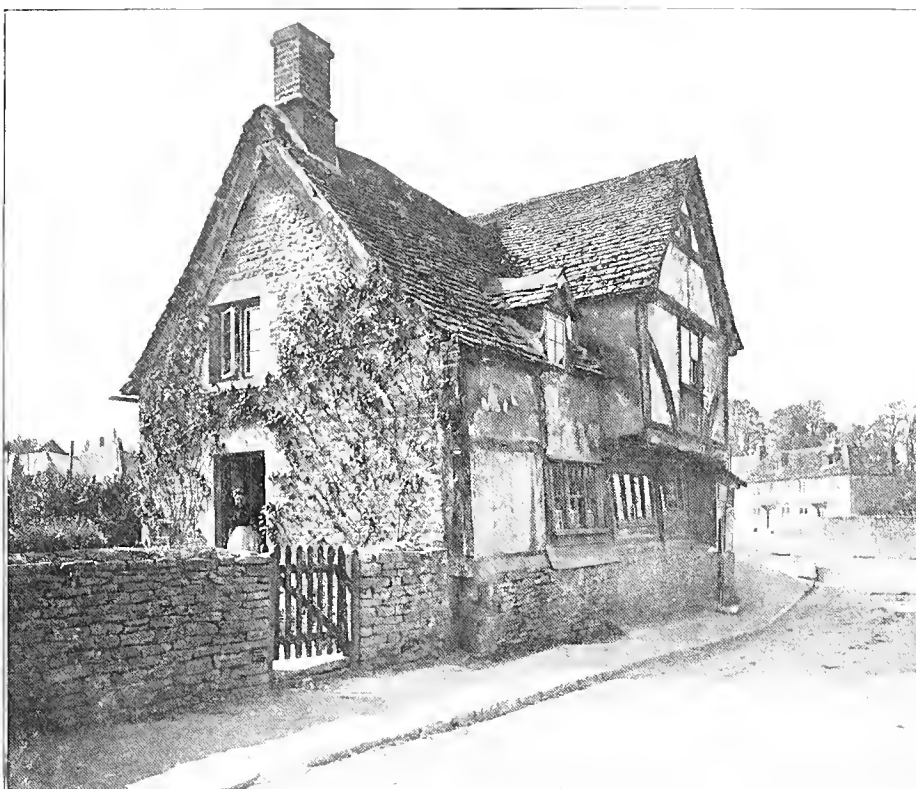


A TILED HOUSE AT BROOMHAM, SUSSEX

chimneys are seldom as graceful as the old ones, partly by reason of the thinness of the old bricks, which were only two inches in thickness. Another reason is the practice of the old builders in placing a wide joint of mortar between the thin bricks. The thickness of the mortar is half an inch, and this gives a most pleasing effect, which artists like Mr. Herbert Railton have not failed to depict in their charming drawings.¹

The more common form of cottage chimney is that which is placed at the end or side of a house, and is usually a large structure. Modern builders prefer to build the chimney inside the wall of the cottage, and contend, with truth, that this arrangement makes the house warmer. But our forefathers had a shrewd notion of making themselves comfortable, and built their chimneys external to the house in order

¹“Old Cottage and Domestic Architecture,” by Ralph Nevill, F.S.A.



A HOUSE IN THE VILLAGE OF LAYCOCK

to make a snug chimney-corner or ingle-nook wherein they could sit and keep warm on winter nights, while in the large space above they could smoke their bacon. Ingle-nooks are fast disappearing, as the modern house-

wife loves a range and an oven, instead of the old iron pot held over the fire by ingeniously designed hangers, by which it could be raised or lowered. The old farmhouse fireplace always had iron firedogs which were beautifully made, and sometimes firebacks of good design bearing the initials of the owner, or scriptural subjects. Unfortunately collectors have robbed many of our cottages of their stores of antique pots and curios. Lest any of our friends from across the water should be tempted too much by old chests and furniture that looks like Chippendale, and grandfathers' clocks “that have been in the family for generations,” it may be well to say that London dealers sometimes “salt” rural abodes with imitation wares and modern antiques, paying the cottagers a percentage on the sale to the gullible stranger. It is all very wrong! But to return to our chimneys. When you see the wide chim-



OLD COTTAGE AT PRINCES RISBOROUGH, BUCKS



A CHIMNEY-STACK IN SEEND VILLAGE

ney carried up above the height of the ceiling of the ground floor, there you will find a bacon loft, and possibly see five or six sides of bacon hanging by hooks to iron ribs, being smoked. Coal fires are of no use for this purpose, and oak wood is the best. On one side of the ingle-nook is the arched entrance to the brick oven.

See the ingenious way in which the great broad chimney is made to slope and grow narrower as it reaches the apex of the roof, and is there surmounted by the shaft. There is the straight, upright base; then a steep slope sometimes covered with tiles; then another straight piece; then an arrangement of brick steps, repeated again until the chimney is ready for its shaft with its projecting courses, and finished with a comely pot, or a "bonnet" fashioned of red tiles. The same pains were often taken to adorn the head as we have noticed in regard to the central chimneys, and the effect is wonderfully fine, the means employed being natural, simple and unaffected.

In the interior of the cottage a beam runs along the top of the fireplace, stretching across the opening from which a short curtain hangs. Above this is a shelf blackened by the smoke of ages, whereon some of the

cottager's treasures repose — modern nick-nacks, most of them nowadays; cups bearing inscriptions: "A Present from Brighton," or "For a good girl." Coronation cups and Jubilee mugs there are in plenty. Almost

every cottage has one or two of these mementos of events in our national history, and they stand in conjunction with impossible milkmaids, shepherds and shepherdesses, and dogs and cats with great staring eyes, and miniature dolls' houses, mugs and pigs of divers patterns. Collectors have stripped our cottages of many of their treasures; but it is curious how many valuable objects find their way into these humble abodes. In my village I have bought no less than three colored engravings by Bartolozzi. How they came into the possession of the villagers no man knoweth



AN OLD COTTAGE AT BORDEN, KENT



A WEATHER-BOARDED COT AT HERNE BAY, KENT



A GARDEN WALK AT LAYCOCK

It is curious how many strange objects come to light when a sale of some farmer's goods takes place, an event, alas, too frequent in these days of agricultural depression! At a rummage sale in my neighborhood, when our good friends turn out their old cupboards and send anything they don't want, from an old hat to a broken mowing machine, and everything is sold for some good cause, you sometimes meet with real treasures. At a recent sale there

was an old broken looking-glass, the glass shattered, the frame tied up with string, looking very disconsolate and decrepit.

"What is the price of this?" asked an eager collector.

"Two shillings," falteringly said the young



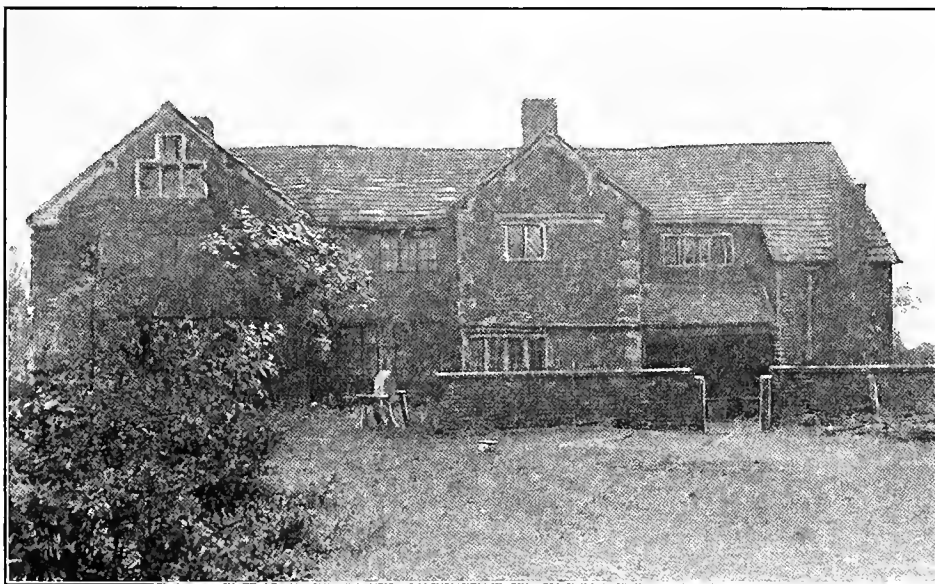
A COTTAGE CHIMNEY AT LINGFIELD

say they "don't hold with cuddlin' up sic ould rubbish." But the old dames prize their treasures, and will not part with them, and the old wall shelf still occasionally preserves objects which actually make the collector's mouth water.

lady who presided over the stall.

"I will gladly buy it at that price. Perhaps you don't know it is Chippendale!" The young lady regretted that she had not named a somewhat higher figure.

Cottage homes still have some treasures, and these are often guarded by their owners with most zealous care. In vain the offer of the dealer, tendering new lamps for old ones. In vain the scornful remarks of neighbors who



Westhoughton Hall, Lancashire

THE PARK SYSTEMS OF AMERICAN CITIES

BY ANDREW WRIGHT CRAWFORD

II.—HARRISBURG—BALTIMORE

PARTY politics is not concerned directly with the acquisition of park systems. Such improvement of towns or cities is generally accepted as desirable by both parties. Occasionally there is opposition by the party out of power to the purchase of the property that is needed for recreative purposes, not on the ground that the need is not apparent, but that the money is more imperatively required for other objects. Park systems have heretofore been regarded as in a large degree a luxury, a view that is being more and more forced into innocuous desuetude by the advance of medical science, with its greater and greater insistence on open air treatment of diseases, particularly of consumption. Politics has occasionally felt the force of the park movement as a decisive

factor. A marked example of its energy in recent years is afforded by the city of Harrisburg. The campaign for the election of a mayor was fought out on the question of the issuance of bonds to secure public improvements, among them a park system. Mr. Vance McCormick, a Democrat, whose platform was the necessity of the approval of the bond issue, was elected, although the Republicans are normally in the majority.

The proposed issue of bonds in Harrisburg was the result of an idea which has been given the name, "the Harrisburg Plan." A number of citizens subscribed to a fund of \$5,000 to secure the services of three experts in examining the needs of the community in three general directions, viz., the improvement of the water system and



THE RIVER FRONT OF HARRISBURG
A Rare Opportunity for an American City

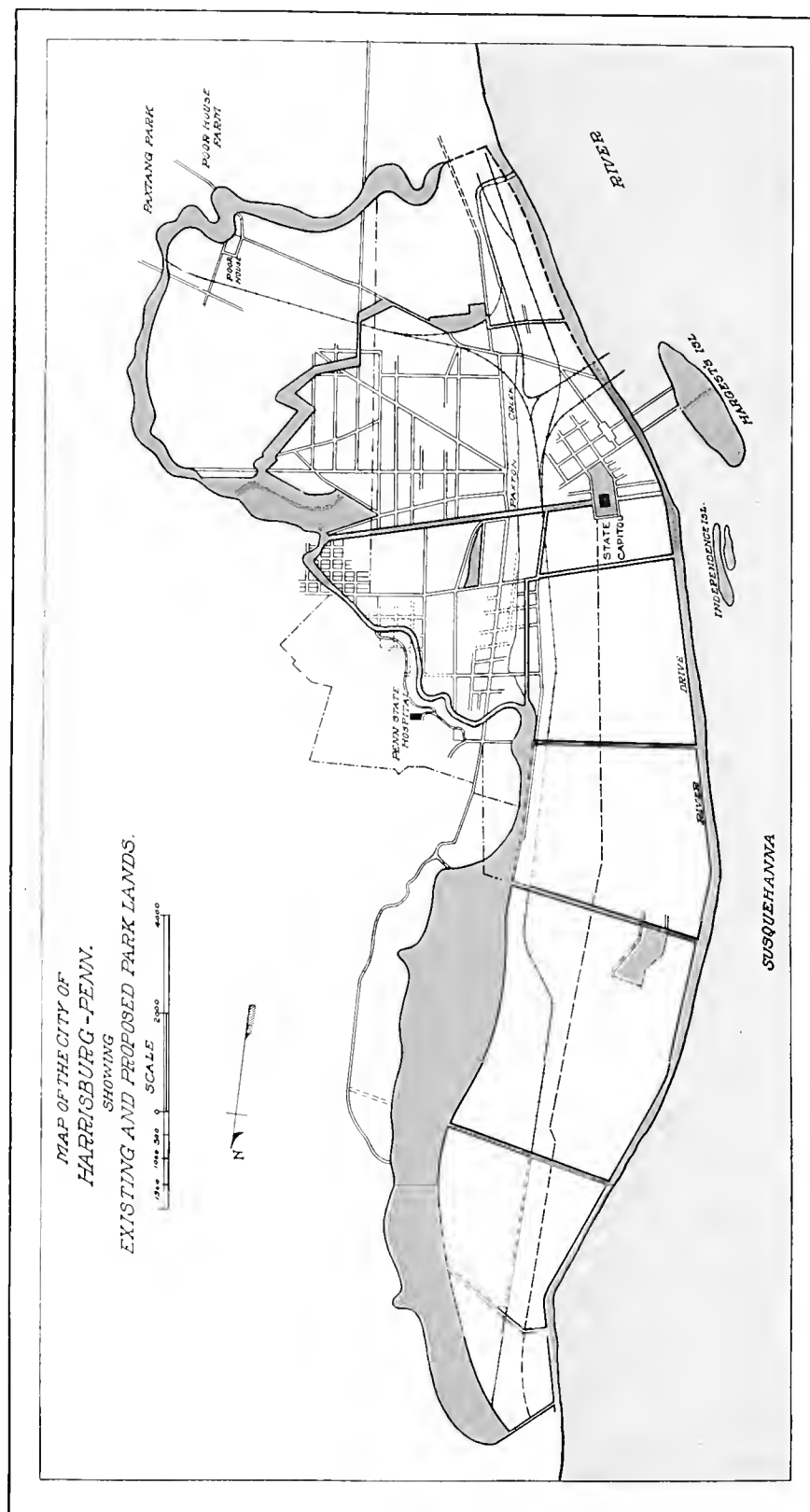
sewerage, the improvement of streets, and the improvement and extension of public parks. Mr. Warren H. Manning, of Boston, was chosen to report on the proposed park improvements.

The plan that is herewith reproduced shows the complete system that Mr. Manning urged for greater Harrisburg. Since his report was published two years ago some of the ground has been acquired, all the existing parks being shown in green on the map. Mr. Manning's recommendation concerning Hargest's Island in the Susquehanna was that the outer edge should be secured in order to preserve the view toward it from the city side of the river; but the city is in a fair way to do more than that, and has already acquired more than one-half of the entire island for public purposes. While a portion will be used for filter plants, probably all of the island will ultimately be taken for the people's use.

Harrisburg has an exceptional advantage in that its river bank has not yet been taken by railroads or manufacturing. Quick to realize the importance of the opportunity thus presented, the expert recommended the acquisition of a strip along the entire river front. It is characteristic of the park movement throughout the country that the water fronts of cities are becoming better and better appreciated, the general idea being to preserve the valleys of small streams in their entirety and to construct continuous drives along the river banks, if necessary elevating them so that they will not interfere with the business of the quays that may run along them. Harrisburg, due to its

good fortune, will probably be able to use its entire river front for public recreation.

North of the city the acquisition of a large tract of ground, which will become the

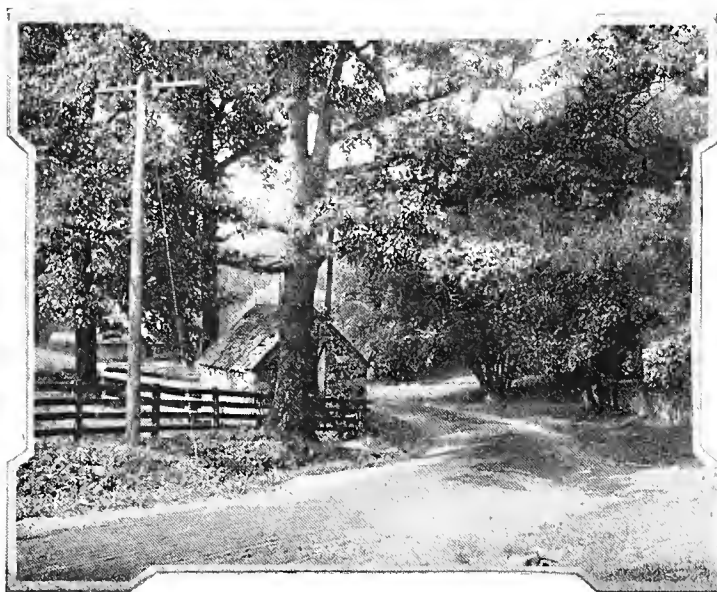


AN OUTLINE MAP OF THE CITY OF HARRISBURG
Specially prepared in order to show the Existing and Proposed Park Areas

country park of Harrisburg, is proposed. It is a natural park and will require little development and little in the way of maintenance.

In addition to the various proposed connecting links the establishment of small play-grounds at such frequent intervals that the children can use them daily, instead of being compelled to play in the streets or upon the sewer-polluted shores of the river, is strongly recommended. It is a distinguishing feature of the present park movement, as opposed to that of a generation ago, that the importance of these small breathing spaces, and places for children to play, is not overshadowed by the more striking idea of a complete park system, by which is usually understood a system of large outer parks connected by outlying parkways. The year 1875 marked in a general way the acquisition of the large country parks of the older American cities. Each devoted itself exclusively to the acquisition of its one park, as New York to Central Park, and Philadelphia to Fairmount Park, ignoring, or probably being really ignorant of, the importance of the smaller systems. The present movement is making no such mistake.

The total area of the takings as proposed in the Harrisburg plan is nine hundred and twenty-nine acres, which is estimated to cost in round figures \$550,000. This would give a park acreage of one acre to sixty-five population, as against Washington's existing one acre to seventy-five population, and Essex County's (N.J.) one acre to one

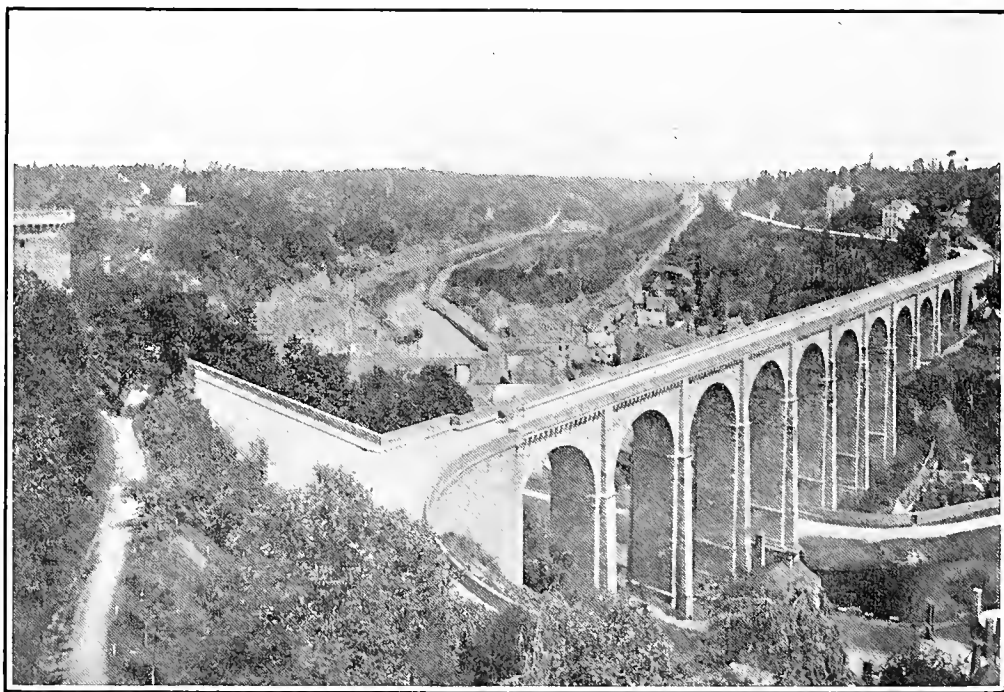


JONES FALLS VALLEY, NEAR MELVALE, MD.
In a region it is proposed to incorporate in Baltimore's Park System

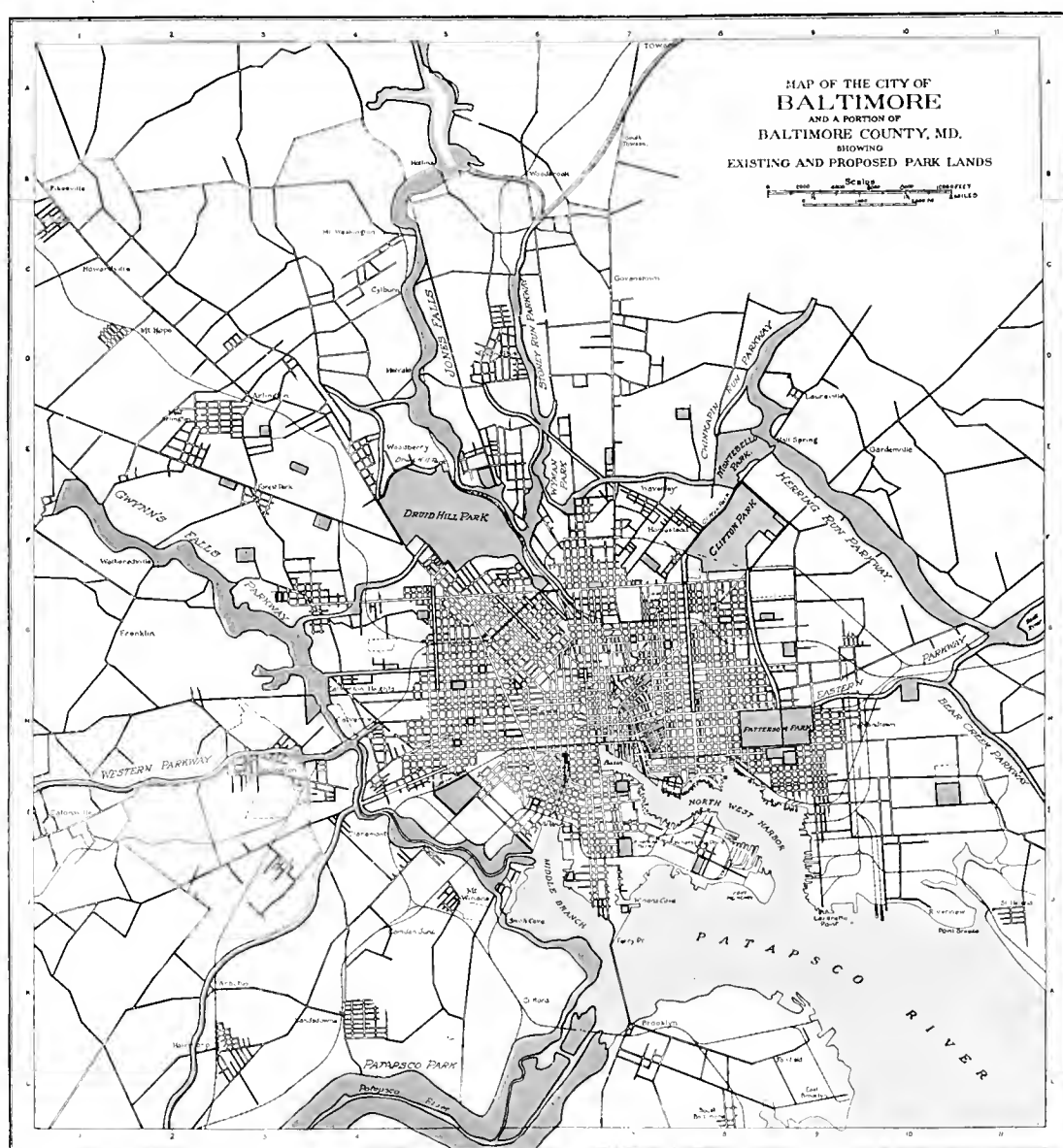
hundred population.

In closing his valuable report, Mr. Manning points out how citizens can aid in the realization of The Town Beautiful, saying: "The work that individuals are doing to make their homes as well as the city attractive, is well illustrated all over the city in the use of vines, window-boxes and flowers."

Reference has been made to the fact that the park movement is causing a greater appreciation of the opportunities presented by the banks of streams and rivers. A marked example of this is offered by the City of Baltimore, in which the park movement is at its inception. The report on the proposed park system of greater Baltimore, is one of the most valuable that has yet been published. A reference to the map, which reproduces that portion of the proposed system in the immediate vicinity of the city, will show how completely



A VIADUCT AT DINAN, FRANCE
Compared in Baltimore with the flimsy-looking and undignified structures which the latter city has erected across its valleys



AN OUTLINE MAP OF BALTIMORE

Specially prepared in order to show the Existing and Proposed Park Areas

the city will be surrounded by parkways, connecting the four existing large parks, which are located at the four corners of the city. The proposals to accept the opportunities offered by the creek called Jones Falls,—famous as a natural barrier which limited the ravages of the fire, by the Back River and Herring Run, by the Patapsco River and Gwynn's Falls and Gunpowder Falls Creeks, proves how dominating the idea of preserving water scenery is becoming.

The Olmsted Brothers were employed by The Municipal Art Society of Baltimore to make this report on the possibilities of the city. The Society obtained the coöperation of a number of other Baltimore organizations in the movement, and guaranteed the cost of securing the report, in the hope that

the city would recognize its value and assume the contract. After the report was completed and submitted it was found that the hope was justified, the city appropriating \$3,500 to pay the printers and the landscape experts. The Municipal Art Society has paid the balance of the printer's bill in the hope that once more the city will refund the sum.

The report is particularly valuable for its careful consideration of the specific purposes for which parks are needed. It points out that provision for exercise in the open air must be made, especially for children. "The most important playgrounds are those for children of school age, which can best be used in connection with the schools. . . . A few large playgrounds in remote places where



GWYNN'S FALLS, NEAR BALTIMORE

A natural feature of great beauty, the surroundings of which it is urged to place under public control

land is cheap will not answer the purpose, which is to give opportunity for exercise and active play no further away from children's homes than are the schools to which they have to go, and preferably next to the schools, so that they can be used during the school recesses, as well as after hours. . . . There should be in each neighborhood a space not open to the hurly-burly of large children, but one where mothers may take young tots, mostly under the school age, to get out-of-door play and exercise." For the older boys and young men there is a constantly decreasing inducement to take interest in small playgrounds, and for them athletic fields, provided with outdoor gymnasia, running tracks and field sports, must be provided. Swimming pools are desirable for adults and wading pools for children. Then there are the grounds that have usually been denominated parks, which provide for the social recreation of the people, for their

promenades; and large parks for the enjoyment of outdoor beauty, either that of formal design or natural scenery. The formal design is more properly limited to the smaller parks and squares of the city, where, on account of the contiguousness of blocks of city houses, it is useless to attempt the effect of rural scenery. That effect can only be secured in extensive country parks.

A parkway is sometimes merely "a broad street arbitrarily selected for decorative treatment, a sort of elongated city square, of which there are several examples in Baltimore." Except when so selected, "they are ordinarily designed to serve as a means of approach to a large park or as a connection between large parks," thus enabling people to visit two or more in the course of one outing, without the annoyance, danger and views of unsightliness, incident to ordinary street travel.

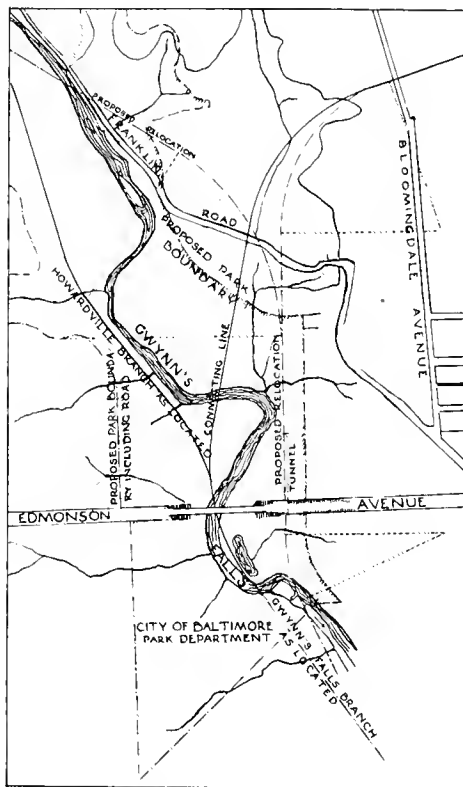
The possibilities of development so as to ruin or to preserve natural beauty is well



GWYNN'S FALLS MEADOWS

illustrated by a plan that is herewith reproduced, which shows the suggested relocation of the proposed connection between the old and new lines of the Western Maryland Railroad. By the proposed relocation the valley of Gwynn's Falls Creek would not be greatly interfered with, whereas the first location suggested for the railroad would destroy its beauty.

The sum total of the suggestions of the report as approved by The Municipal Art Society would give Baltimore twenty-four new small parks and squares, covering altogether two hundred and four acres; additions to existing parks of about three hundred and twenty acres; and valley parks and radial parkways with cross connections vary-



SUGGESTED RELOCATION OF A PROPOSED RAILROAD LINE

ing in width from two hundred feet to a quarter of a mile, the total length being about fifty-six miles. In addition there would be five large outlying reservations, one of which would cover about twenty-five hundred and sixty acres of water area and twenty-four hundred acres of land area; another about eight hundred acres of each kind of area; a third, eleven hundred acres of land area and one hundred and eighty acres of water area. The other two reservations are even larger, but are scarcely more than suggested in the report because of the pressing importance of other recommendations therein made. While the recent fire will cause the postponement of the carrying out of the plan, it is only postponed, not abandoned. This is fortunate, because the opportunity presented for the replanning of the central portion of the city was not taken advantage of in anything like the degree it should have been. History repeats itself; and London's

costly failure to replan its burnt district in the seventeenth century has been duplicated by Baltimore's refusal in the twentieth. But the outer park movement is more likely to succeed.

While the acquisition of these park systems is only at the first stage, the fact remains that Harrisburg and Baltimore, being important cities in their respective States, are therefore the Meccas to which the local politicians of the cities and towns of each State will go;—which means that the example of each will spread throughout each State, as the greater examples of Boston and Kansas City are spreading throughout the nation.

THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS¹

By EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

III.—THE RENAISSANCE PERIOD

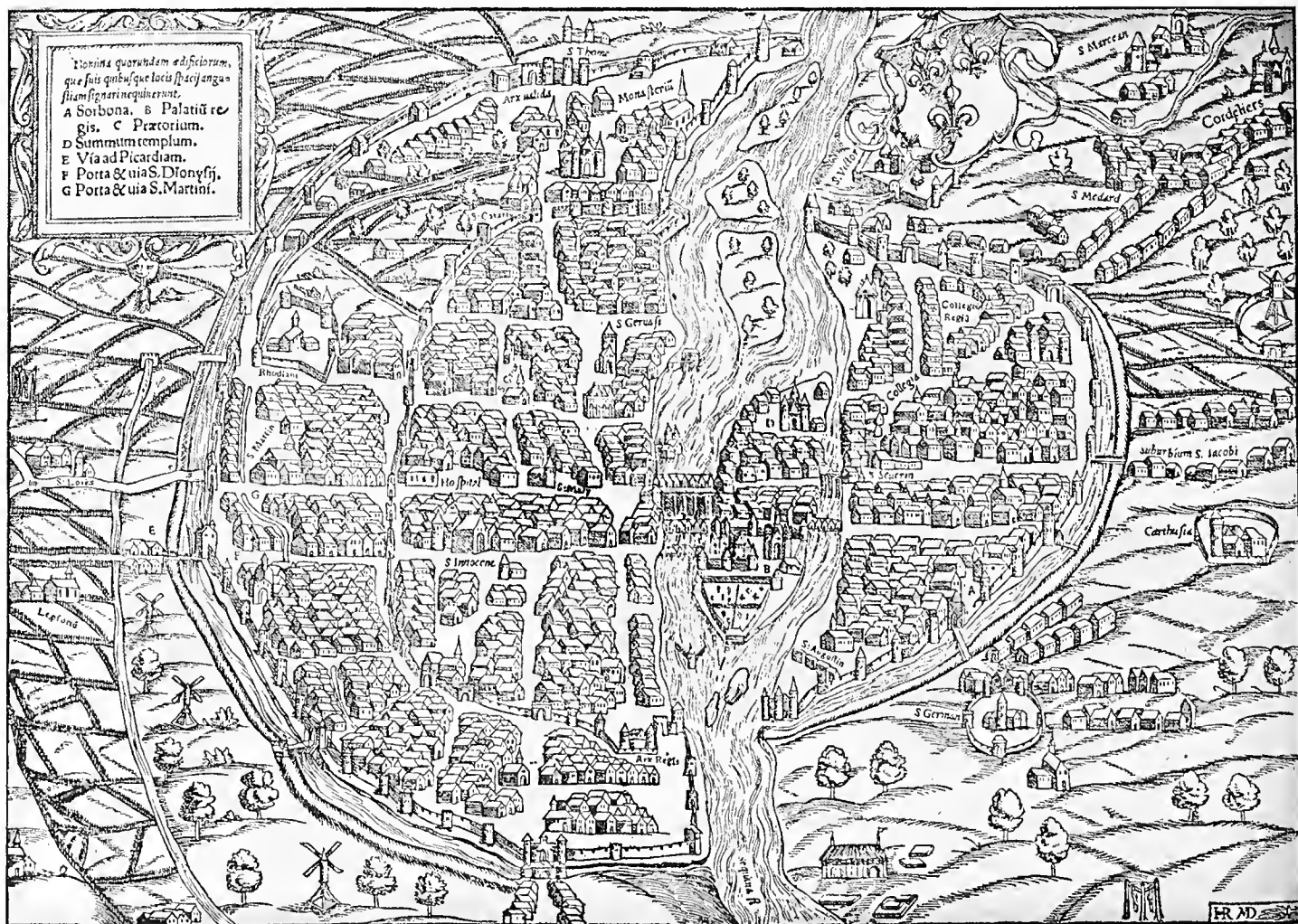
THE Renaissance period in France, which may be dated from the invasion of Italy by Charles VIII. in 1494 to the end of the reign of Henry IV. in 1610, is marked by a definite style of architecture, a charming hybrid begotten by classic conventions upon the traditions of medieval work. It creates a definite impression in the mind of an architectural student, but, so far as the topographical development of cities is concerned, the Renaissance does not differ materially from the medieval epoch preceding. Moreover the length of the period, not much more than a century, is brief compared with the ten centuries of medieval life. During the sixteenth century that portion of France which

has its center in Paris was so much disturbed by religious contention and civil war that progress was not rapid in any direction, and civic conditions remained much as they were in medieval times. The Renaissance period in Paris forms a point of rest before those changes begin which result, finally, in modern civic construction, and is a convenient station from which the outlook is both backward and forward.

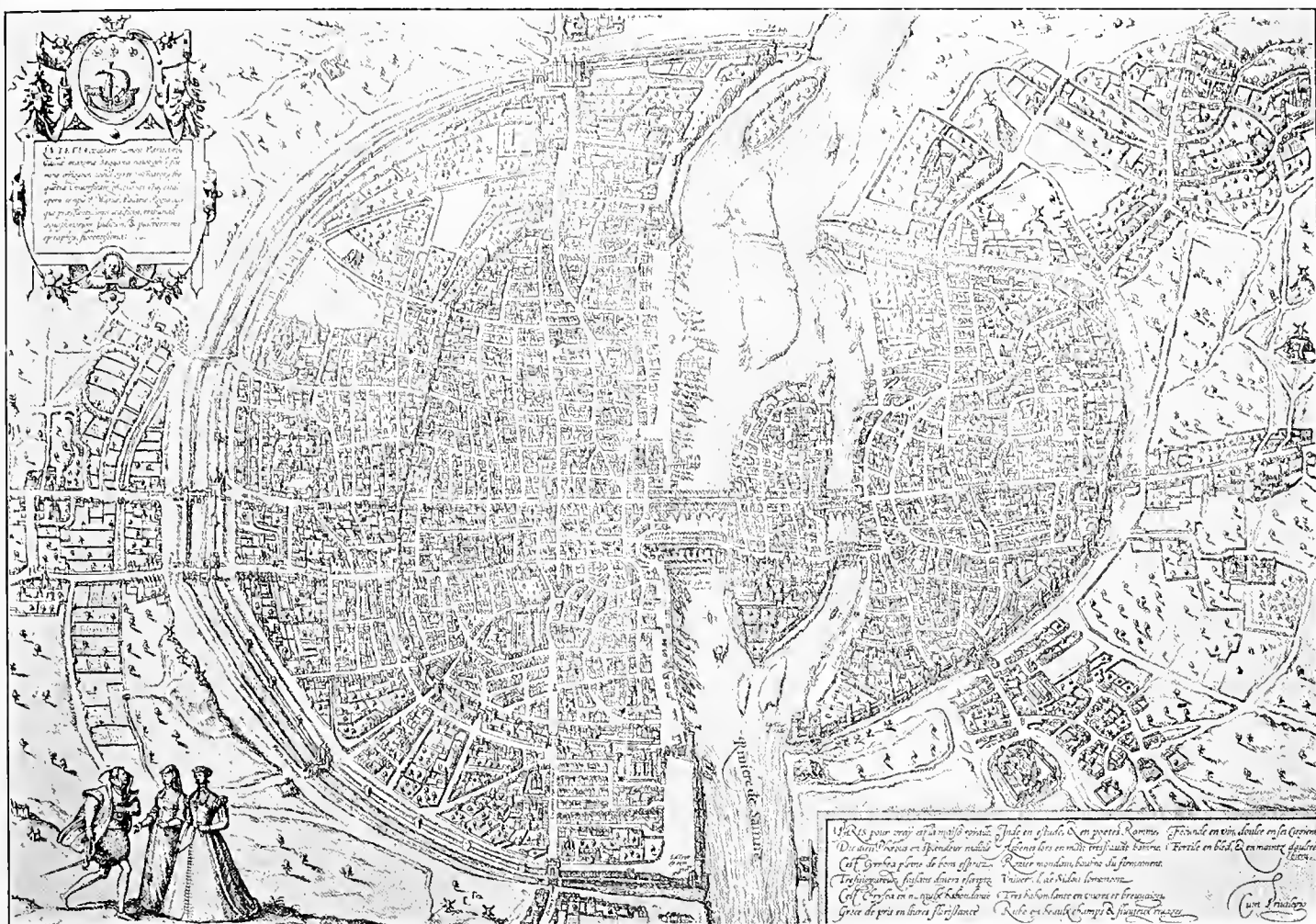
OLD PARIS MAPS

At this point information about the city becomes more abundant. Until the reign of Francis I. there are no contemporary maps of Paris. The plans which we have printed are constructed on topographical data

¹ Continued from the September number of HOUSE AND GARDEN.



THE PLAN OF SÉBASTIEN MUNSTER—circa 1530



THE PLAN OF GEORGES BRAUN—1530

furnished by other records. During the sixteenth century many contemporary maps appeared, which are a delightful subject for study. An old Paris map is usually a *plan cavalier*, that is, a sort of bird's-eye view, taken from the west, in which little topographical accuracy is attempted. The courses of the streets are represented in a conventional manner, without actual measurements, and important landmarks and monuments are pictured roughly, but often so correctly as to indicate their actual condition at the time the map was drawn. The workmanship is, at times, extremely beautiful.

The most primitive, if not the oldest of these plans, is that of Sébastien Munster, which appeared with the first edition of his "Cosmographie" about 1541. It probably represents the condition of the city ten years earlier, and is an amusing old map, drawn on wood, but not especially useful.

The careful plan of Georges Braun, called the "*Plan des Trois Personages*," from the three figures in the corner, represents the city at

about the same date, 1530, but is much more instructive. It is still the medieval city which is drawn. The *enceintes* of Philippe-Auguste and Charles V. are in their original condition; the Château du Louvre is as Charles V. left it; the Maison aux Piliers still serves as Hôtel de Ville in the Place de Grève; the king's garden makes a pretty showing at the point of the island. Braun's map is beautifully etched on copper by engravers whose names are known. It was published in the "*Civitates orbis terrarum*" in 1576, but was drawn much earlier.

At an early date in the Renaissance period, possibly in the reign of Louis XII. (1498–1515), there was made an immense tapestry, to be hung, on state occasions, before the Hôtel de Ville, into which was woven a plan of the old city. This *Tapisserie pourtrait* disappeared after 1788, and is represented now only by two imperfect copies. Of these the most important is the so-called *Grande Gouache*, a drawing in black and white made in the eighteenth century. The Grande

Gouache itself was burned with the Hôtel de Ville in 1871, but is fairly well represented by a set of photographs preserved by the *Service historique de la Ville*. From these, as published in the atlas of the "*Histoire Générale*," our illustration is taken. The Grande Gouache is a free rendering of the Tapisserie and somewhat modernized, but is a superb picture of the city at the dawn of the Renaissance. In this map the *enceinte* of Philippe-Auguste has disappeared, rather suddenly, on the north side; otherwise it does not differ essentially from the map of Braun. The chief value of the Grande Gouache is found in the boldness and accuracy with which it represents individual monuments.

There is also an engraving of the Tapisserie made under the direction of a celebrated collector and amateur, Gaignières, in 1690. Like the Grande Gouache it is a free rendering of the Tapisserie, but is more conservative, giving an earlier impression of the city.

Quite recently there was discovered in a lot of old plates at the library of the University of Bâle the map of Paris known as the "*Plan de Bâle*," which is probably a reproduction of some drawing made by order of Henry II. about 1550 to illustrate a guide or "*Description de Paris*," possibly the book of Corrozet. In the "*Plan de Bâle*" the *enceinte* of Philippe-Auguste on the *rive droite* has, of course, disappeared; the *enceinte* of Charles V. is in its original state; the Louvre is still the château of Charles V. The most interesting feature is the Hôtel de Ville, which is in the condition in which the reign of Francis I. left it. The sketch of the king's garden at the point of the island is suggestive. There is great improvement in the condition of the quays.

The "*Plan de Saint-Victor*" is an etched map, originally preserved in the library of the Abbey of Saint-Victor, but transferred thence to the library of the Arsenal. The fine style of the work has led to the belief

that it was done by Jacques-Androuet du Cerceau or one of the engravers employed on his books. It represents the city at the same date as the "*Plan de Bâle*." The quays and the king's garden are well shown.

The "*Plan de Belleforest*" is based on that of Saint-Victor. It dates from the reign of Henry III. and represents the central



A PORTION OF THE GRANDE GOUACHE—1597

portions of the Tuileries begun by Catharine de Medici.

There is much detail in all the maps so far given which it would be interesting to notice if there were space; but much more important is the fact of their close general resemblance. Paris as shown by them is still medieval, fortuitous, picturesque. The large conceptions of the subsequent period have not begun to assert themselves.



THE PLAN OF GAIGNIÈRES—1690

The "Plan de Quesnel," however, which is dated 1609, the last year of the reign of Henry IV., shows the great advance which had been made in the time of that king. A new line of fortifications, later called the *enceinte* of Charles IX., had been thrown out from the Porte Saint-Denis to the Pont de la Concorde, on the site of the modern Boulevard. At the Louvre, the *corps de bâtiment* of Henry II., the Petite Galerie, the Grande Galerie and the southern portion of the Tuileries are shown. These buildings were, probably, not so far advanced as represented. The Pont-Neuf, the Place Dauphine and Place Royale appear. There is only one copy of this map in existence, that at the Bibliothèque Nationale. It shows no attempt at geometrical accuracy, the scale used being the pace; "L'échelle des pas de l'auteur."

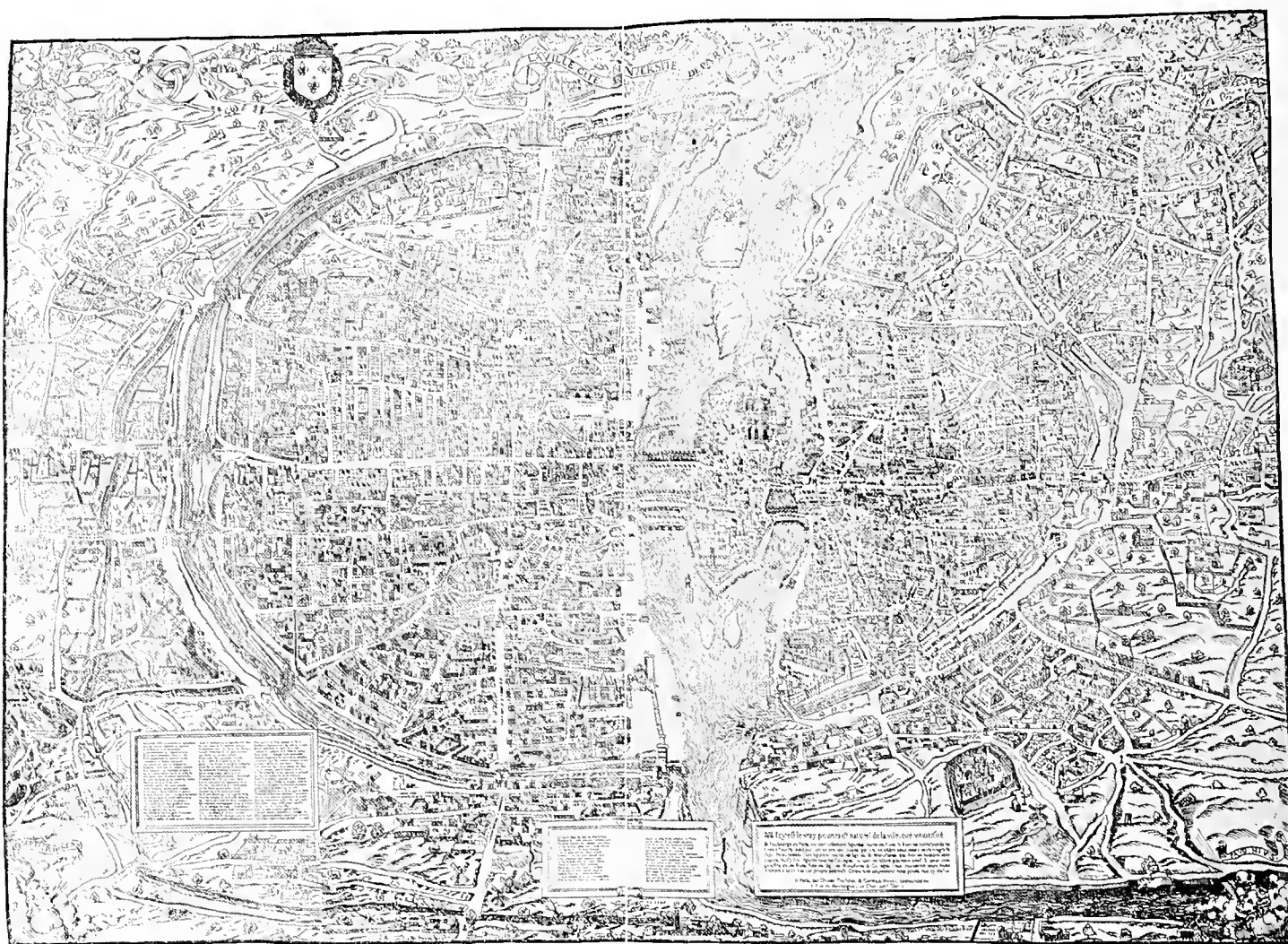
The "Plan de Vassalieu" does not differ essentially from that of Quesnel. It is a famous map on account of its artistic qualities.

THE ENCEINTE OF CHARLES IX.

The history of the final line of fortification between the Porte Saint-Denis and the Pont de la Concorde, shown in the last two maps, is not clear. It was probably begun about 1550 to protect the Faubourg Saint-Honoré and the Tuileries, and finished about 1636. It is always called the *enceinte* of Charles IX.

THE OLD PARIS BRIDGES AND THE PONT-NEUF

The main thoroughfare of the city of Paris must always be the river. The Parisians have recognized this, and when bridges have become necessary, they have built about the best thing possible at the moment. A book on the Paris bridges, brought up to date, would be a standard manual on the art of civic bridge construction. Of the entire series there are, perhaps, none so fascinating as the oldest, those which were built in the medieval and Renaissance periods and have disappeared. Of these there were five, shown in all the earlier maps published with this article; the Petit-Pont and the Pont Saint-



THE "PLAN DE BÂLE"—1552

Michel on the southern side, the Pont Nôtre-Dame, Pont-au-Change and Pont aux Meuniers on the northern side. They were so similar in principle and construction that we will describe them all by giving a brief account of the most important, the Pont Nôtre-Dame.

Undoubtedly the Romans had a wooden bridge at this point. When that disappeared its work was done by the Pont-au-Change, a little further down the stream. The first Pont Nôtre-Dame was begun in 1412. This bridge was loaded with houses and shops in the picturesque medieval way, and lasted until 1499, when it fell with great ruin and commotion. The Pont Nôtre-Dame could not be spared. The good people of Paris set about its reconstruction at once in a sensible way. A commission of seven of the best *Maîtres des Œuvres de la Ville* was created, and attached to this, as consulting engineer and architect, was the famous Fra Giovanni Giocondo da

Verona, the same great builder who, in his old age, took up the work at St. Peter's where Bramante left it. The design for the Pont Nôtre-Dame is given by Jacques-Androuet du Cerceau in his "Plus excellents Bastiments de France." It is labelled Pont Saint-Michel, an obvious error. This design is an ideal solution of the bridge problem as it presented itself in the old walled towns.

The bridge was famous the world over, and fine it was, with its gay shops and orderly houses. When, in 1531, soon after its completion, Francis I. brought his queen Éléonore d'Autriche to Paris, he ordered all the shop-girls of the Pont Nôtre-Dame to wear their best gowns "pour tapisserie."

The Pont-au-Change, as its name implies, was devoted to the use of jewelers and money-changers. The Paris Bourse started here.

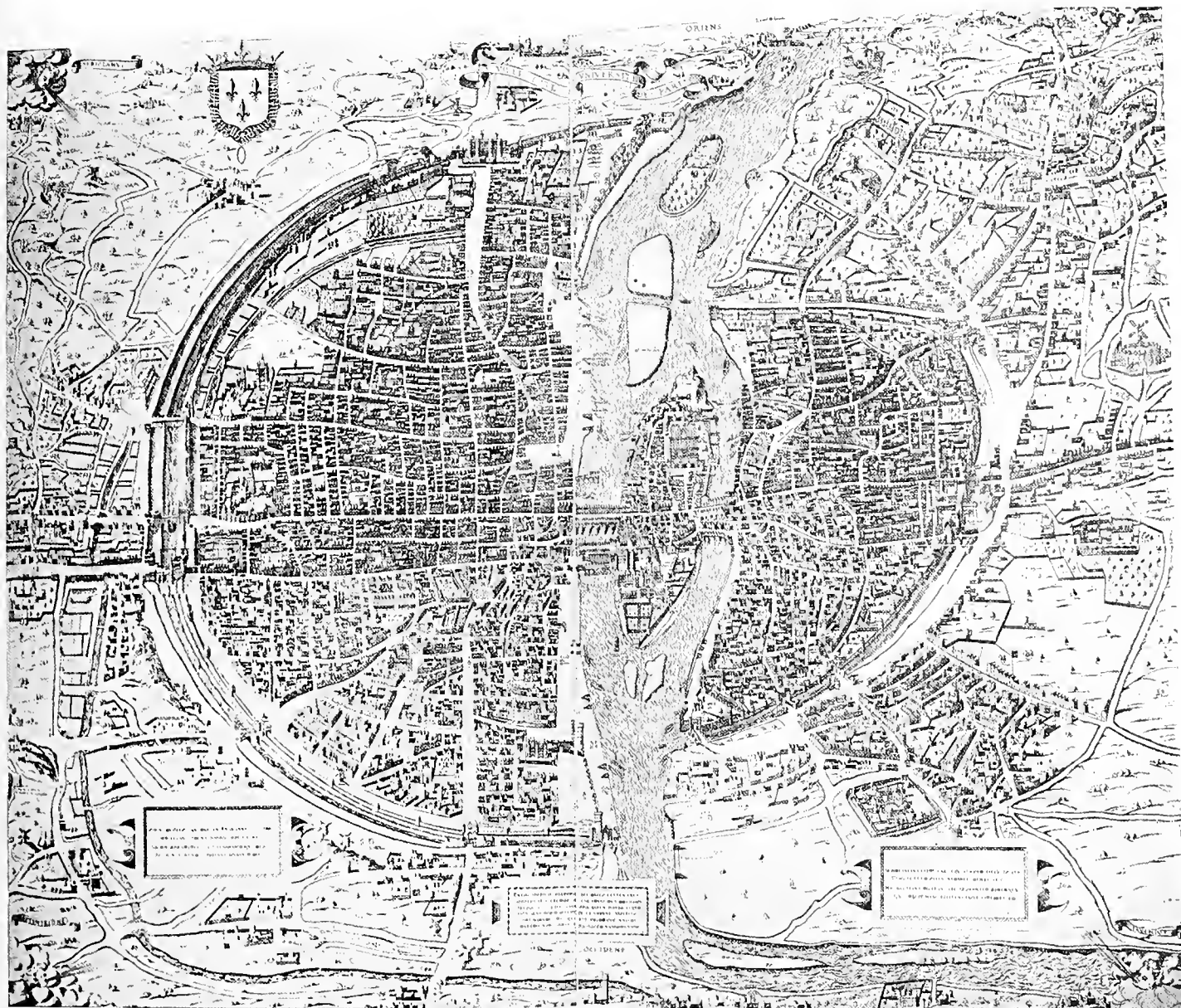
The old bridge-builders placed the piers of their arches so near together that they acted as dams, materially increasing the rapidity of the current. The citizens used this

power to turn their mills. In the thirteenth century we find an entire bridge, the Pont aux Meuniers, or Millers' Bridge devoted to this usage. The current was also used to pump Seine water into the city. Two *machines*, the Pompe Notre-Dame and the Samaritaine, became landmarks of first-rate importance.

The Millers' Bridge fell in 1596 and was replaced by the Pont aux Marchands.

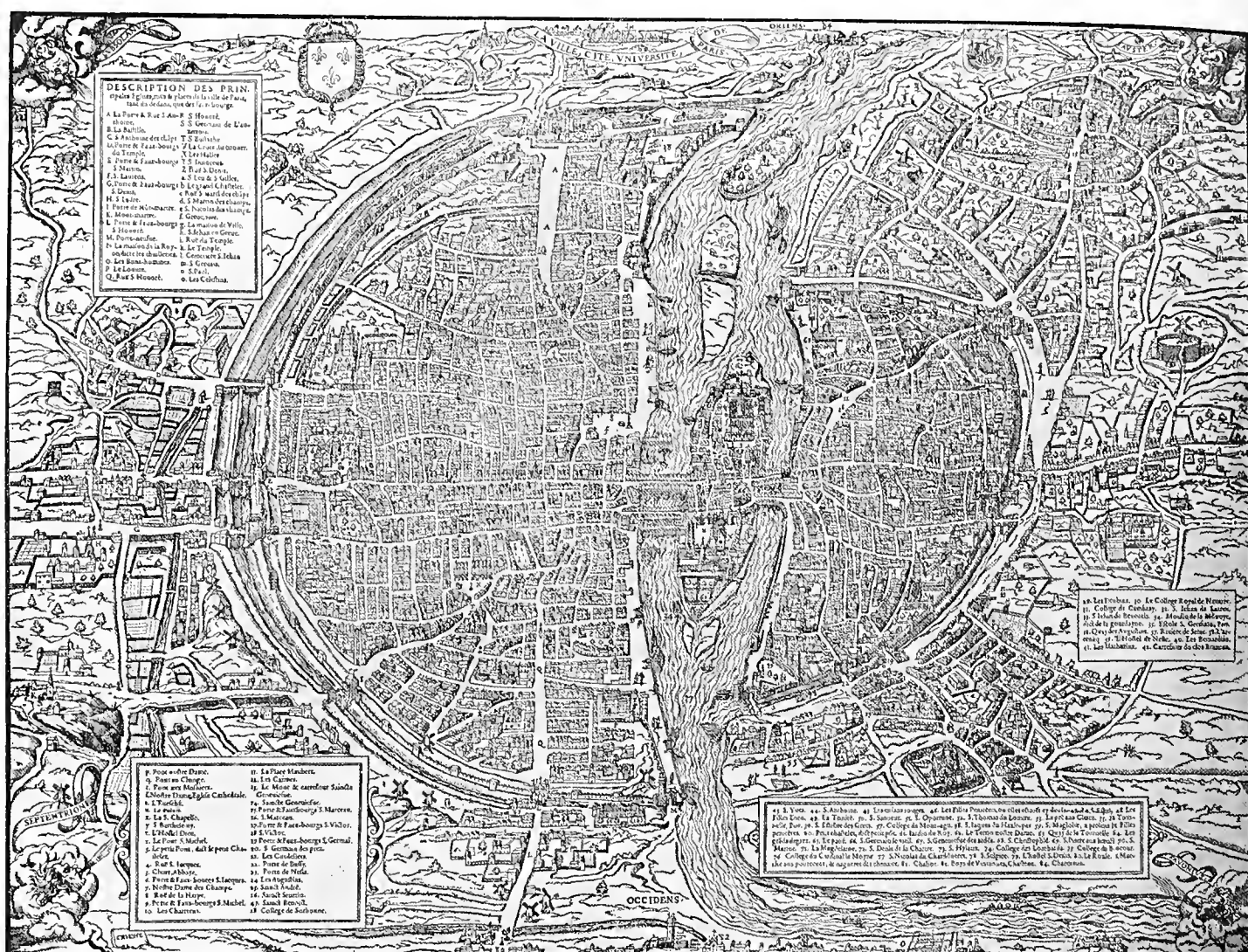
In the sixteenth century the old bridges, which have been described, proved entirely inadequate to the necessities of traffic. The people of the *rive gauche*, especially, clamored for a new bridge as early as 1556, in the reign of Henry II. (1547-1559). It was at first desired to place the Pont-Neuf near the Louvre, probably at the termination of the modern Rue du Louvre, where a

bridge is much needed at the present moment; but a more picturesque location was found just at the point where the Ile de la Cité approached nearest to the two *îlots* which lay to the west. The design was made by one of the Cerceaus, probably Baptiste, and Guillaume Marchand. In 1585 a special commission was created which was directed to superintend the construction of the bridge and to arrange squares and streets connecting the Pont-Neuf with important points. Curiously enough a large part of this necessary work still remains to be done. The first stone of the Pont-Neuf was laid in 1588; the southern portion, crossing the narrow arm of the Seine, was opened in 1601 and the entire bridge finished June 20, 1603. In 1607 a part of the royal gar-



THE "PLAN DE SAINT-VICTOR"—1555

The Topographical Evolution of the City of Paris



THE BELLEFOREST PLAN—1575

den attached to the Palais was devoted to the Place Dauphine with the adjacent quays to the north and south.

The Pont-Neuf was the first bridge built in Paris without permanent superstructures. Its most important feature was, naturally, the terrace, or *terre-plein*, near its center, where the equestrian statue of Henry IV., by Jean Bologne and Tacca, was placed in 1613.

The Seine, from the Quai de la Conférence to the Ile de la Cité is fairly straight. The western point of the island is nearly in its axis, and makes a good center for the important masses of architecture on either side. This, topographically, the focal point of the city, has been occupied precisely three hundred years by the Pont-Neuf; well occupied, too, but modestly, we may say, with the Pont Alexandre III. leaping the river behind us. The Place Dauphine is certainly a very commonplace mass of buildings to

place in so conspicuous a position. It is a site worthy of a great monument; but the people of Paris have never been willing to place anything here which might eclipse or belittle Nôtre-Dame and the Sainte-Chapelle. Probably the best solution of the difficulty would be to destroy the Place Dauphine and revive the old *jardin du Roi* which, as appears in our maps, made such a pleasant termination of the island.

THE HÔTEL DE VILLE

Probably the most important monument which the Renaissance gave to Paris was the old Hôtel de Ville, destroyed by the Commune in 1871. Étienne Marcel, *Prévôt des Marchands*, as a part of his desperate attempt to secure a semblance of independent civic life for Paris, managed, at great expense and in the teeth of unreasonable opposition, to buy for the city the old Maison aux Piliers in the Place de Grève. When Marcel died, in 1358, nearly all the



QUESNEL'S PLAN—1609

work of his life was undone, but the *Maison aux Piliers* still remained in the possession of the city. The old building was repaired from time to time, but in the reign of Francis I. its condition had become intolerable. On November 15, 1529, the *Bureau de la Ville* took the matter into consideration and brought it to the attention of the king.

Francis I. was a great builder. His efforts were, however, mainly directed toward the creation of comfortable homes for royalty away from Paris. Throughout his reign there was immense activity at the Châteaux Villers-Cotterets, Folembray, La Muette, Saint-Germain en Laye, Fontainebleau, Blois, Chambord and Madrid. Still, he was not entirely devoid of public spirit, and when the question of the Hôtel de Ville was brought to his attention he responded in a rather generous way. The city needed the building, certainly, but so also it needed many other things. The correspondence of the king with the municipal authorities, preserved in the Archives Nationales, shows a definite intention to remodel Paris according to enlightened principles, which he, perhaps,

understood as well as any man of his day. In speaking of Paris he makes especial reference to the "alignement de ses rues" and their "embellissement et décoration." That some definite action was taken is shown by an epigram of Clément Marot "Sur l'Ordonnance que le roy fist de bâtir à Paris avec proportion."

"Le roi aimant la décoration
De son Paris, entr'autres bien ordonne
Qu'on y batisse avec proportion,
Et pour ce faire argent et conseil donne;
Maison de Ville y construit belle et bonne;
Les Lieux publics devise tous nouveaux,
Entre lesquels, au milieu de Sorbonne,
Doit cedit-on, faire la place aux Veaux."

Nothing came of the general plan. Paris remained as medieval as before. The reconstruction of the Hôtel de Ville, however, did proceed. The first stone of the new building was laid July 15, 1533, and in the reign of Francis I. one storey of seven

bays was completed. The interminable discussion about the architect of this building is amusing, but aside from our purpose. The chief architect was doubtless the first Pierre Chambiges, who held the title "Maître des œuvres et du pavé de la Ville de Paris." Associated with him and other Frenchmen was one Domenico de' Bernabei da Cortona, called, for no good reason, Boccador, who probably acted as consulting architect. Serlio and Fra Giocondo held similar positions in France. Immediately to the south of the little building of Francis I. was a right of way, the Rue du Martroi, so called in allusion to the executions of the Place de Grève, and immediately in the rear was the church of Saint-Jean. In the first year of the reign of Henry II. (1547-1559) an arch called the Arcade de Saint-Jean was thrown over the Rue du Martroi and the three-storeyed Pavillon de Saint-Jean built over it. To the north of the central building was the Hôpital du Saint-Esprit, which also had a right of way. To preserve this another arch was built, and over this the Pavillon du Saint-Esprit was begun in the reign of Henry

II., but not finished until the next century.

Charles IX. (1560-1574) improved the old Place de Grève a little. Under Henry III. (1574-1589) all effort collapsed. This rascally king robbed the municipal strong-box and rendered the city bankrupt. The Valois promised much for Paris, but did extremely little.

Henry IV. (1589-1610), "bon bourgeois," the first Bourbon, loved Paris better than his religion. In 1590 he restored to the city the "amendes et confiscations" due to the crown, and work on the Hôtel de Ville was actively recommenced in 1606. About 1608 the famous statue of the king by Biard, in *pierre de Tonnerre* against a background of black marble, was erected over the door of the Hôtel de Ville. It was destroyed in the Revolution.

The Hôtel de Ville was finished in 1628, in the reign of Louis XIII. The irregular

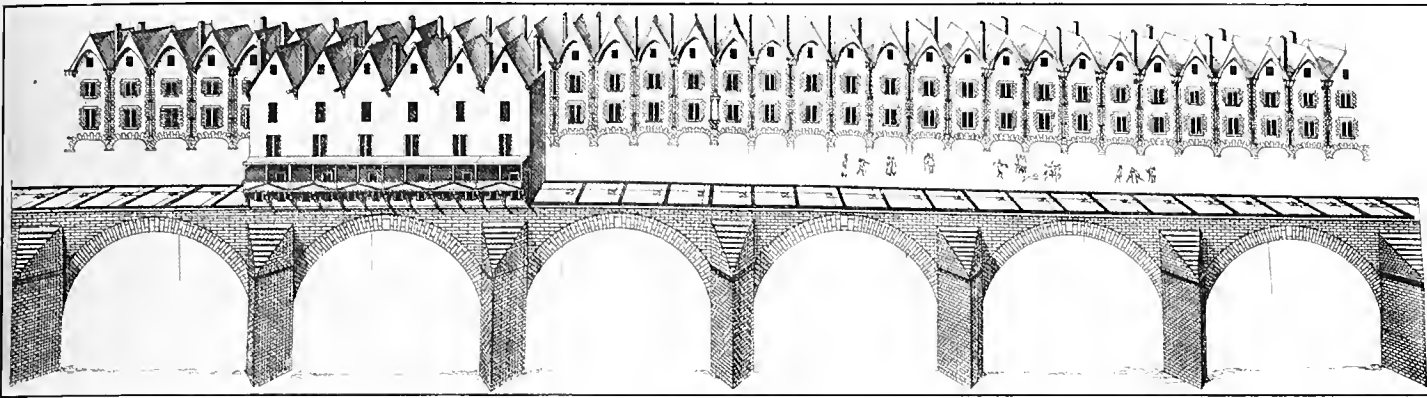
lot on which it stood, between the property of the church of Saint-Jean and that of the Hôpital du Saint-Esprit, forced its architects to build their fine court in the form of a truncated triangle or trapezoid.

Although somewhat improved, the condition of the Place de Grève during this period was still thoroughly medieval. It was an immense *port* full of nondescript structures and merchandise. Moreover, it was a favorite place for executions, which were conducted with a frenzy of cruelty so inconceivably terrible as to seem to us grotesque. In this, however, Paris was no worse than the free city of Nuremberg and many others at this time.

Minor changes were made in the Hôtel de Ville from time to time. In 1749 it was proposed to build another on the northern side of the square; Napoleon wished to have extensive enlargements made; but the



VASSALIEU'S PLAN—1609



THE PONT NÔTRE-DAME

From Du Cerceau

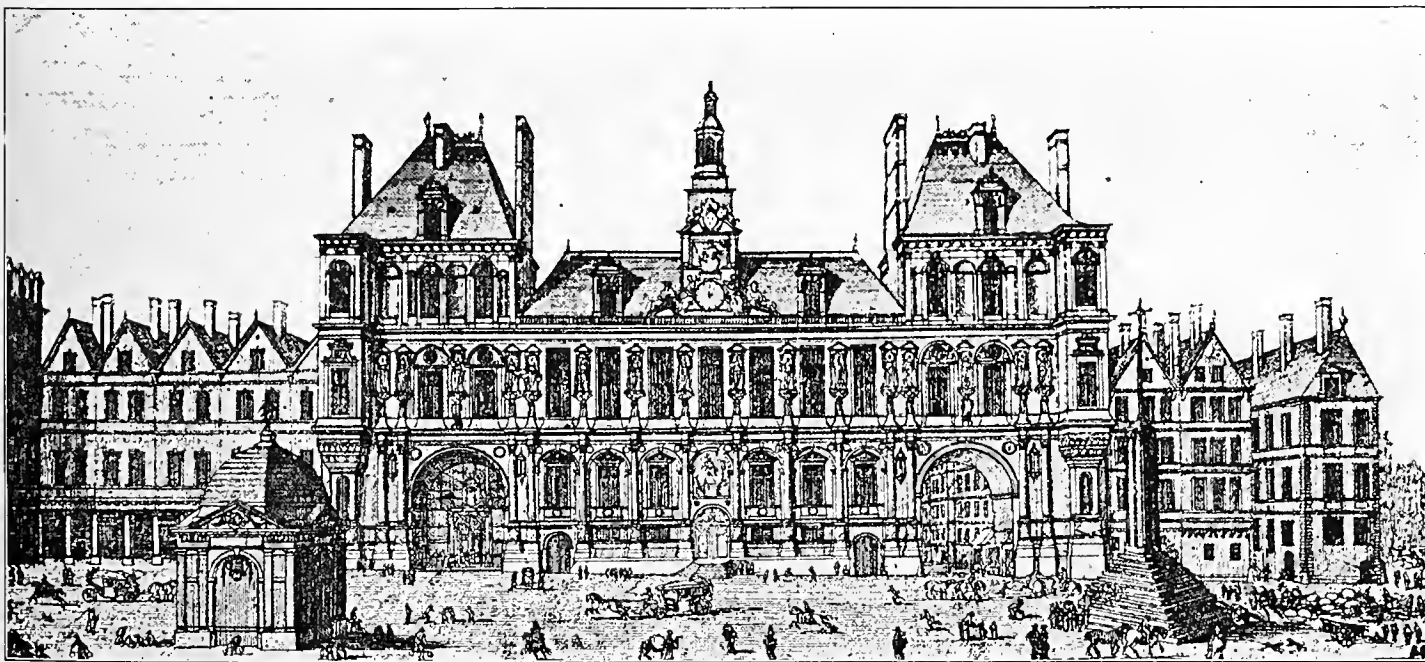
composition of the building was not seriously affected until its entire reconstruction was begun by Lesueur in 1837. On the whole, it may be said that modern additions disfigured the old building of Henry IV., and that, but for the priceless treasures which it contained, its destruction in 1871 was not an irreparable loss. The present building has been intelligently designed, and is an excellent substitute.

THE LOUVRE AND THE TUILERIES

We have seen that the old Château du Louvre was built by Philippe-Auguste as a fortress, which should at the same time control the region without the wall and the city within. When the second wall was built by Étienne Marcel, which we call the *enceinte* of Charles V., the Louvre was thrown out of commission as a fortress, and became more and more devoted to other purposes. It was, for several centuries, the royal treas-

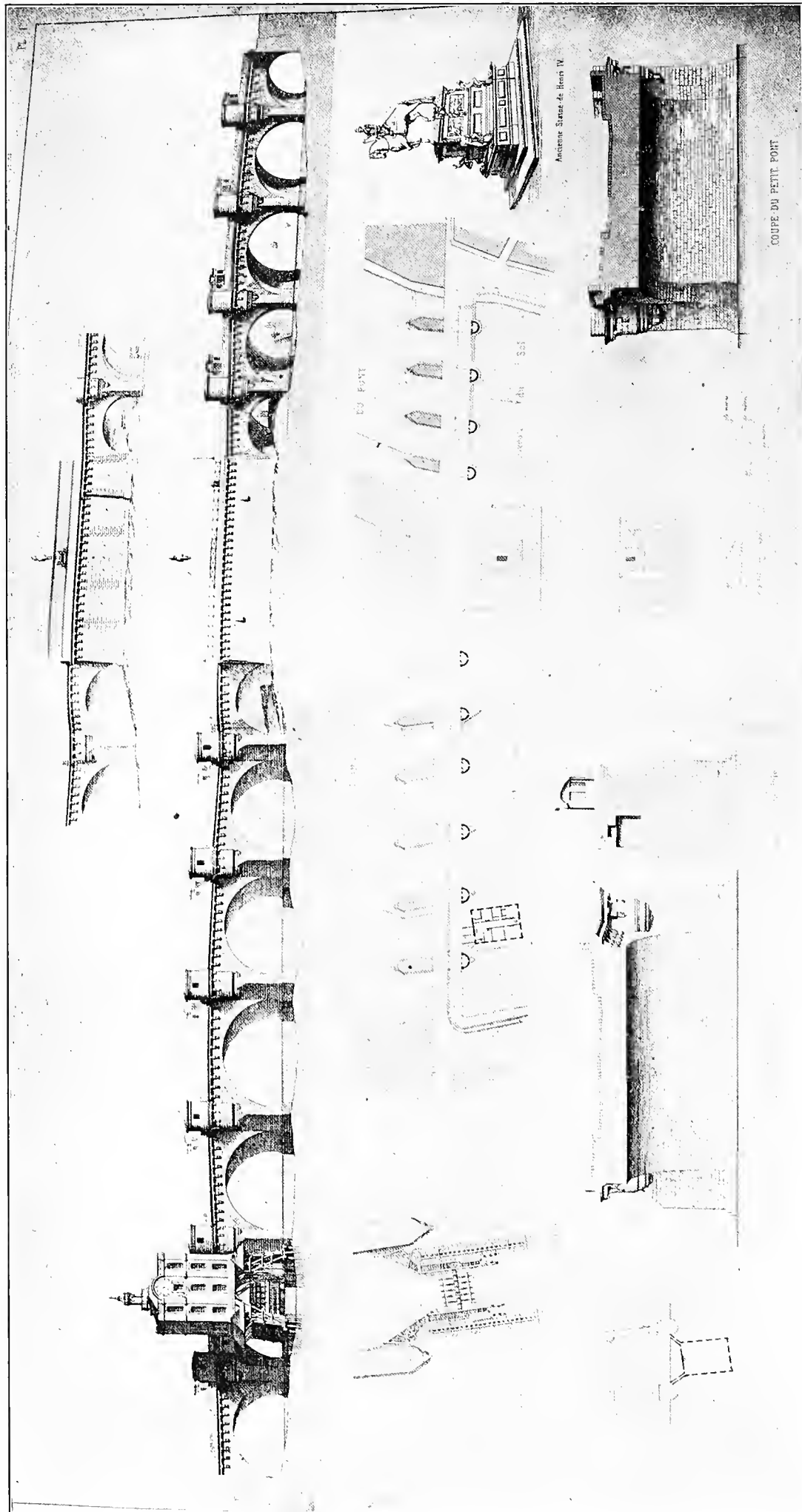
ury, where not only the moneys but the jewels and other property of high value were kept. Charles V. (1364-1380), an intelligent, though not powerful king, while he especially favored the Hôtel Saint-Pol as a family residence, spent much of his time at the Louvre. In one of its towers—*Tour de la Librairie*—he housed his astonishing collection of fine manuscripts, which during the English occupancy (1420-1436) was looted by the Duke of Bedford and scattered to the winds. Charles V. made immense reconstructions at the Louvre which remained much as he left it until the end of the reign of Francis I.

Francis I. loved the Loire better than the Seine and paid little attention to his “bonne ville de Paris” until neglect became dangerous, when he was lavish with his good intentions. In 1527 he ordered the destruction of the great round keep of Philippe-



THE HÔTEL DE VILLE AS COMPLETED IN THE REIGN OF LOUIS XIII.

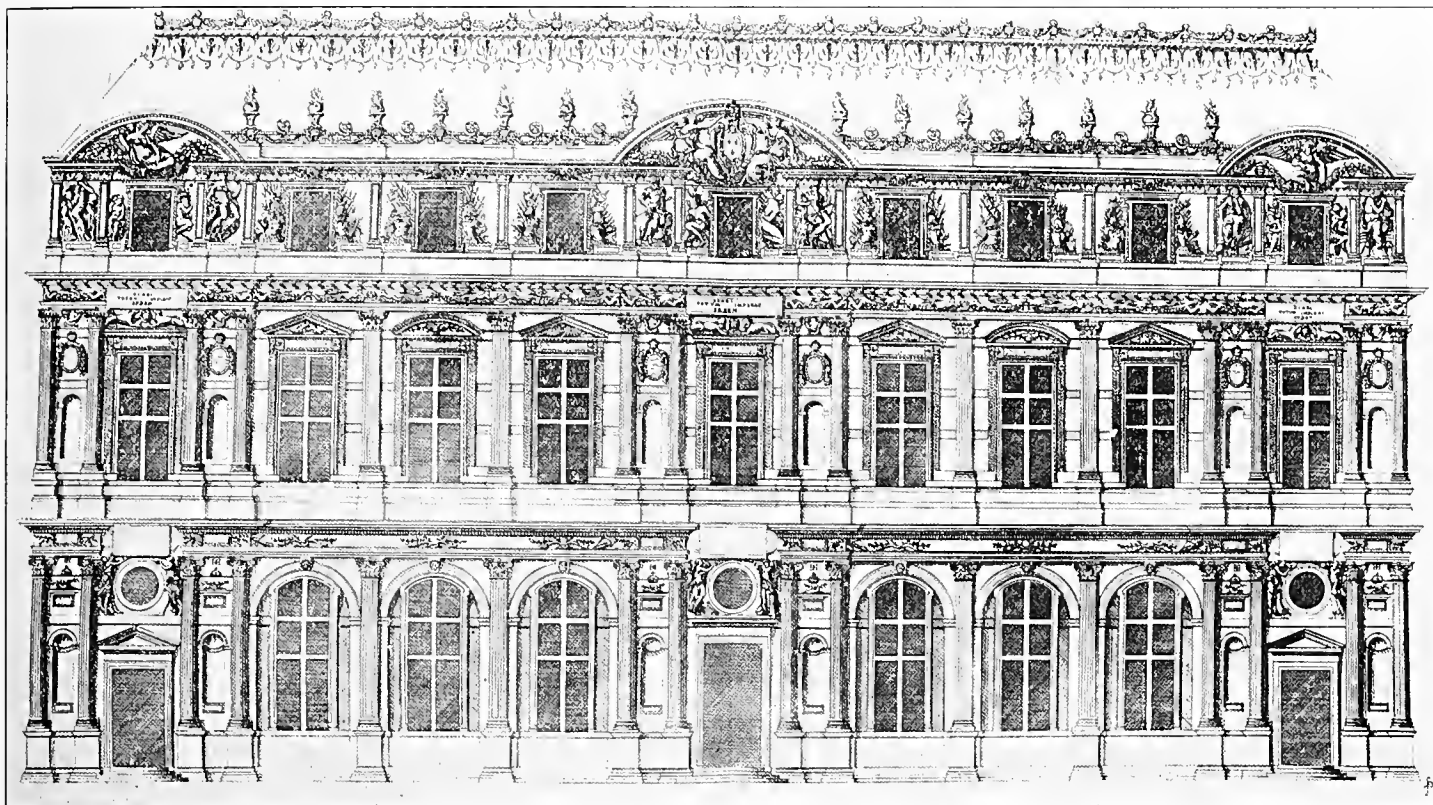
From an engraving by Sylvestre



THE PONT-NEUF

From Lenoir

Auguste. In 1546 he directed the architect Pierre Lescot, Abbé de Clagny, to begin the reconstruction of the château in the new style then maturing in France under the influence of the Italian Renaissance. The scheme of Lescot contemplated using an area no larger than that of the château of Charles V., which should be covered by three *corps de bâtiment* arranged about a court on the northern, western and southern sides, leaving the eastern side for the monumental gateway and approach; the usual arrangement of châteaux at that time. Lescot began the western *corps de bâtiment* in 1546 and finished it in two years. This is the famous portion of the palace containing the Salle des Caryatides which replaces the great hall of Philippe-Auguste and Charles V. The crypt of Philippe-Auguste may still be seen, and much of the thick wall of the medieval château was



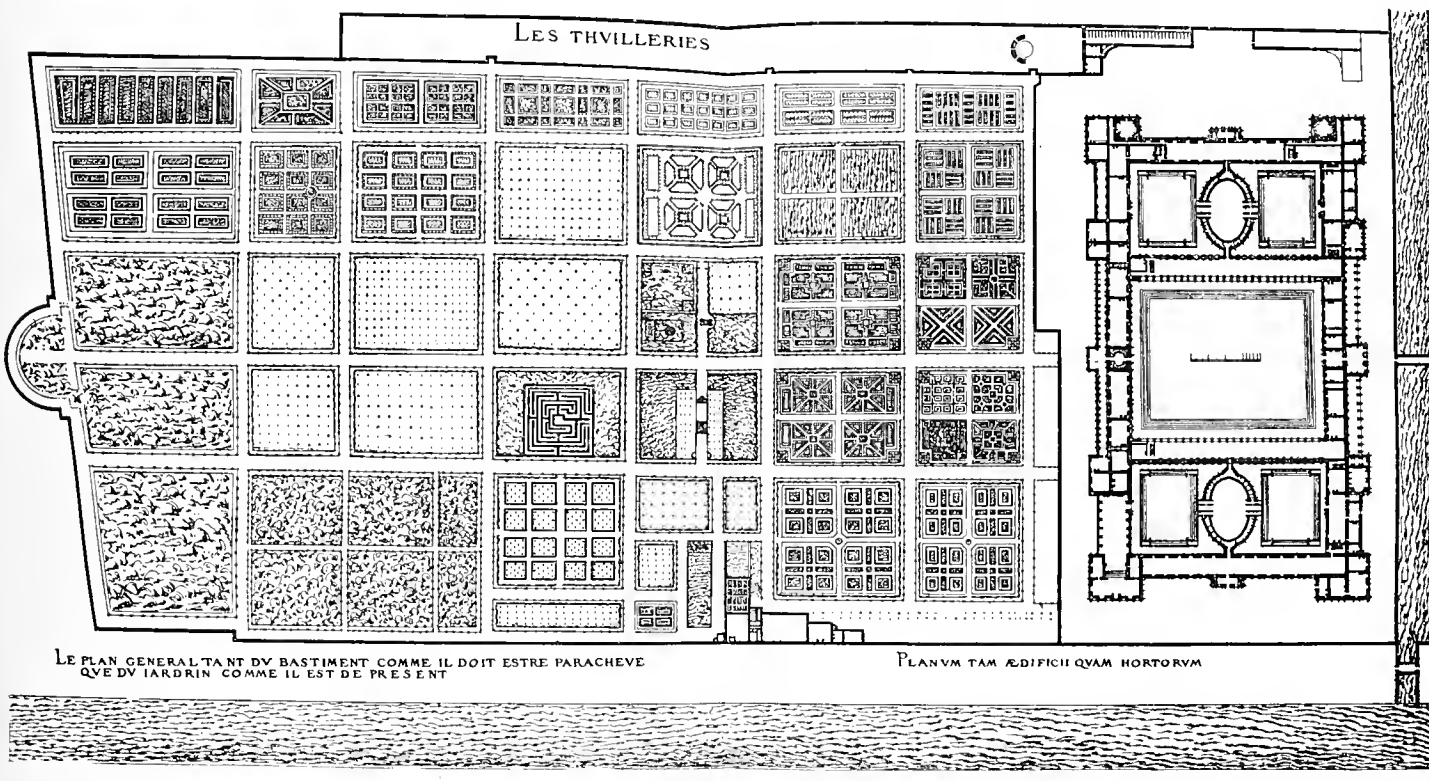
THE LOUVRE FAÇADE AS BUILT BY LESCOT

From Du Cerceau

retained on the western side. The Pavillon du Roi in the south-western corner was added in the reign of Henry II., and in the time of the last Valois the southern *corps de bâtiment* was finished according to the design of Pierre Lescot.

Instead of completing the scheme of

this architect at the Louvre, the attention of the royal family was diverted to the project of Catharine de Medici for a new palace on the other side of the *enceinte* of Charles V. The architect chosen by the queen was Philibert Delorme, who commenced work in 1564, in the reign of



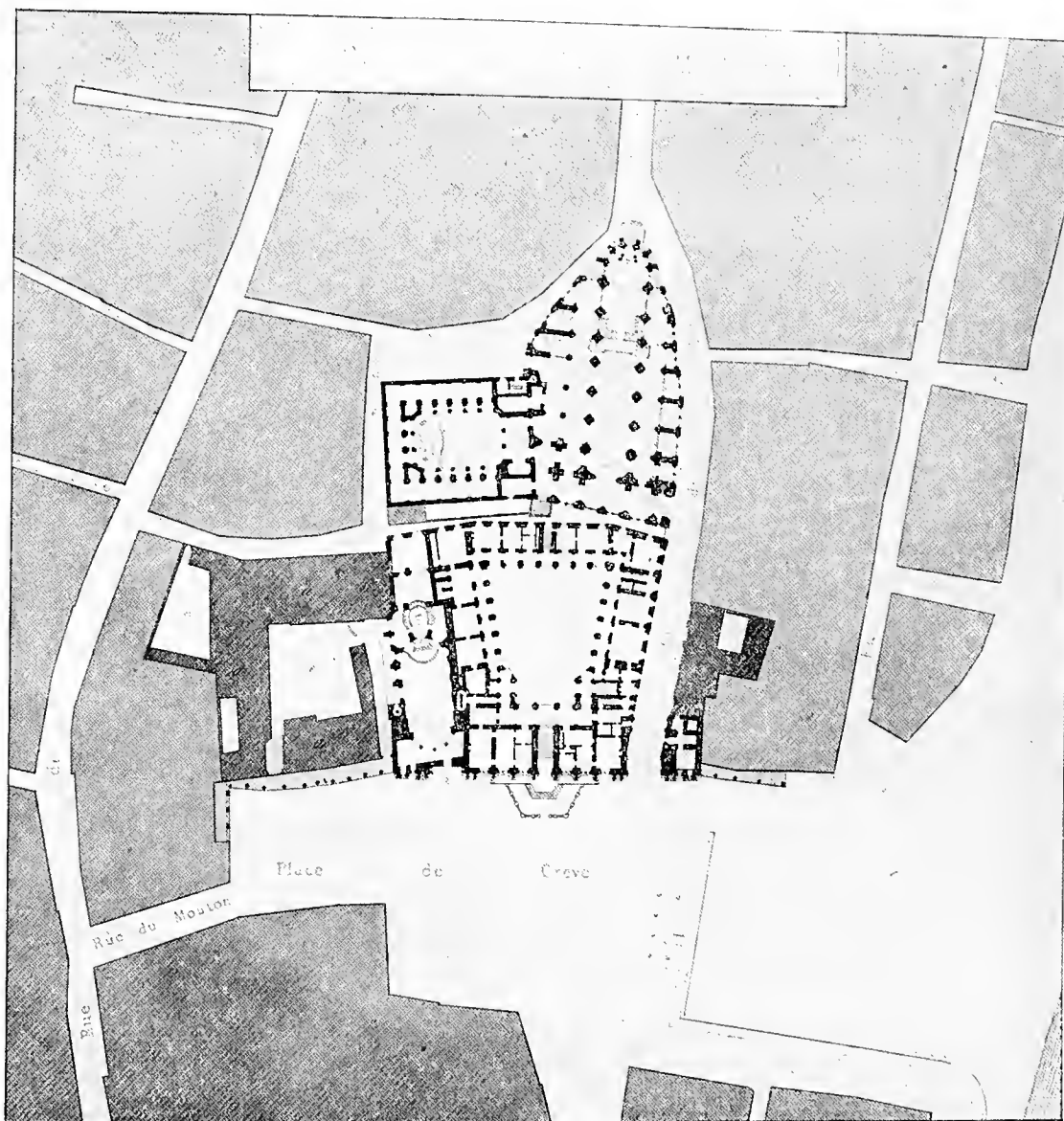
ORIGINAL SCHEME FOR THE PALACE AND GARDEN OF THE TUILERIES From Du Cerceau

Charles IX. The superb design of Delorme for the Tuileries has been preserved by Jacques-Androuet du Cerceau in the "Plus excellents Bastiments de France." It was intended to have the same frontage on the garden to the west as the building that was destroyed in 1871. To the east, toward the Louvre, there were to be a large square central court and two lateral buildings with oval courts in each. The entire palace, if it had been completed, would have extended eastward as far as the Arc du Carrousel.

Delorme had finished the central portion only of the garden façade when the entire scheme was abandoned by Catharine de Medici, whose attention was diverted to the Hôtel de Soissons, near the Halles Centrales, which was to be thereafter her town residence.

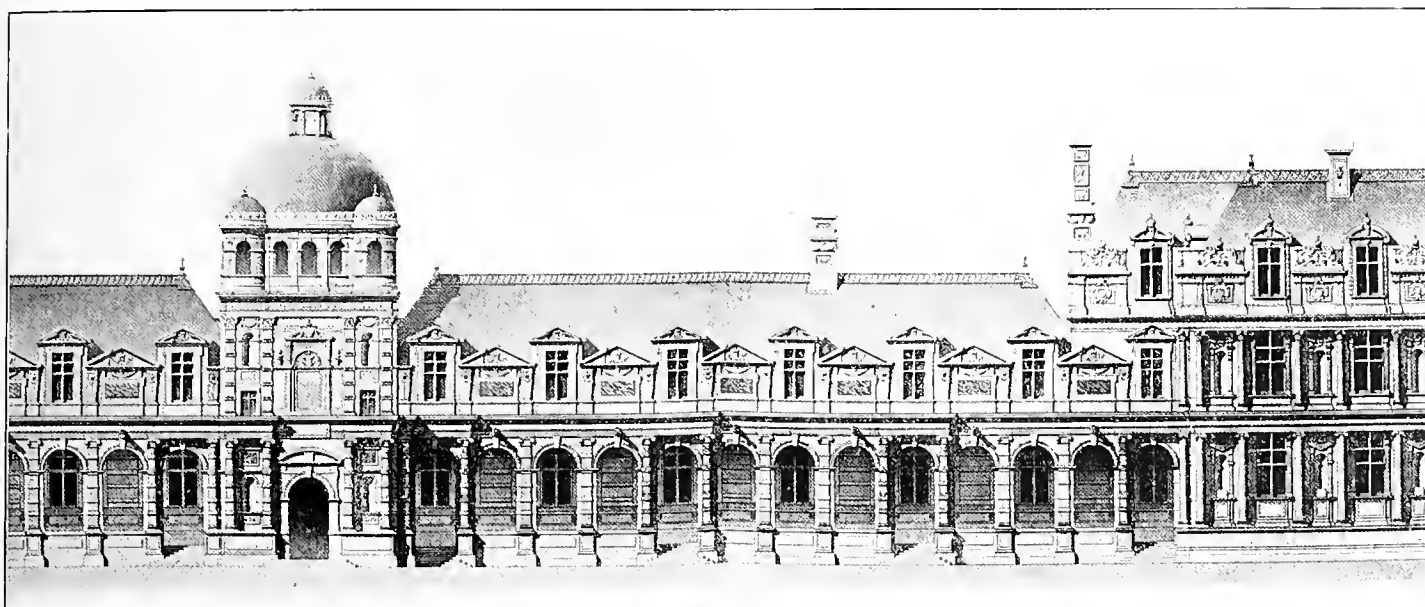
The Tuileries was later completed toward the south by Jean Bullant and the younger Jacques-Androuet du Cerceau. In her brilliant, but short-sighted way, Catharine de Medici conceived a scheme for connecting the Louvre with her new palace of the Tuileries by a gallery running along the bank of the river. The first step toward this was the lovely loggia called Petite Galerie, now the Galerie d'Apollon. From this, the Grande Galerie begun by Catharine de Medici and finished by Henry IV., ran directly to the Tuileries at the Pavillon de Flore.

The superb scheme of Delorme for an



PLAN OF THE COMPLETED HÔTEL DE VILLE WITH CHURCH OF SAINT-JEAN

immense palace in the Tuileries, or tile yards, seems to have suggested the possibility of introducing a definite axis into the map of Paris. His design, as given by Du Cerceau, included a large garden, as wide as the length of the palace, and extending to the bed of the river at the Pont de la Concorde. Until Le Nôtre's time the arrangement of this garden was simple, but it, of course, included a central passage vertical to the central pavilion of the Tuileries. This line, when produced toward the hill on which the Arc de Triomphe now stands, became the most important topographical axis of the city, and was undoubtedly determined at this time. It centered well on the Tuileries but not on the Louvre. To create the semblance of symmetry it was necessary to quadruple the Louvre court, thus diverting the axial line a few degrees to the north. This awkward



THE RECONSTRUCTION OF THE GARDEN FAÇADE OF THE TUILERIES AS BUILT BY DELORME

From Histoire Generale

arrangement has always irritated the strict classicism of modern Paris, which has been only imperfectly reassured by Napoleon's remark, "les oiseaux seuls s'aperçoivent de l'irrégularité des grandes espaces."

THE PLACE ROYALE

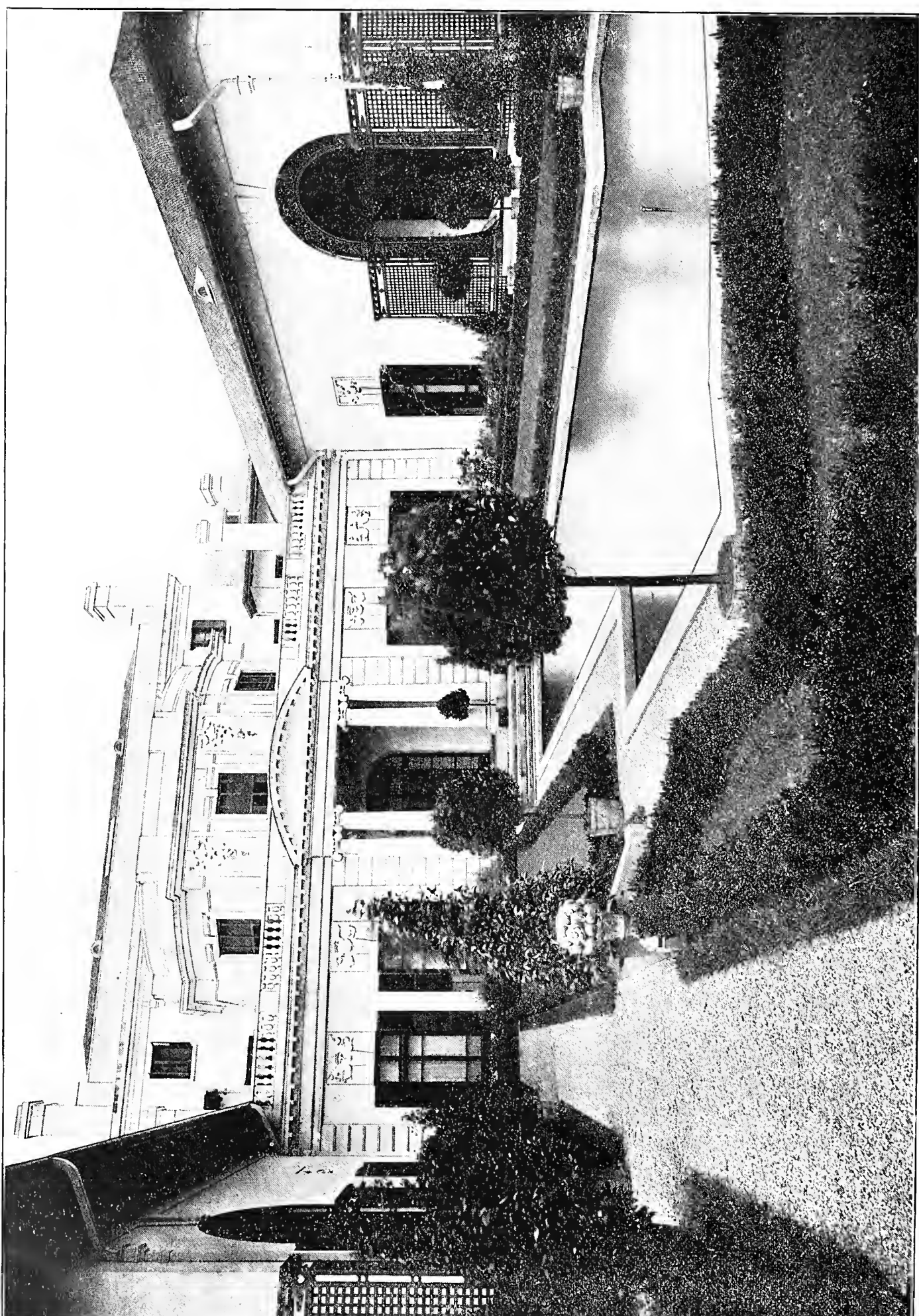
The old palace of the Tournelles, north of the Rue Saint-Antoine and near the Bastille, which the Duke of Bedford had made his headquarters during the English occupation, and where Henry II. was mortally wounded, was abandoned after this king's death, and at the end of the sixteenth century had become the common horse-market. Henry IV. con-

ceived a scheme for devoting this property to a real-estate improvement; an immense square dressed as a park, and surrounded on all sides by good houses built according to a well-conceived, uniform plan. The design was made by the younger Jacques-Androuet du Cerceau, who began its construction in 1605. The Place Dauphine at the Pont-Neuf was a similar experiment. The Place Royale, now Place des Vosges, was a favorite project with Henry IV. With variations it has been often copied. The Place Vendôme and Place des Victoires in Paris, Covent Garden and Lincoln's Inn Fields in London may be cited as examples.

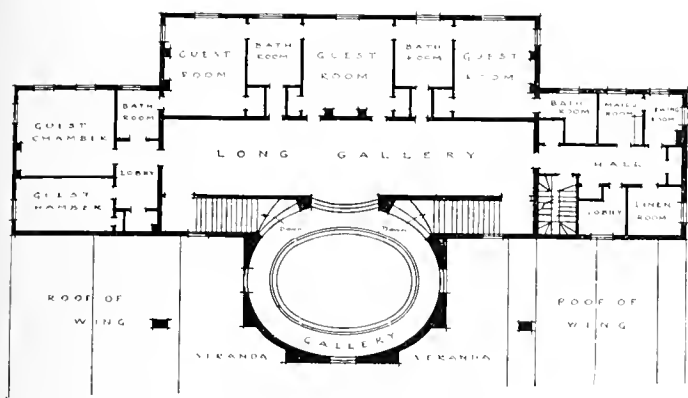
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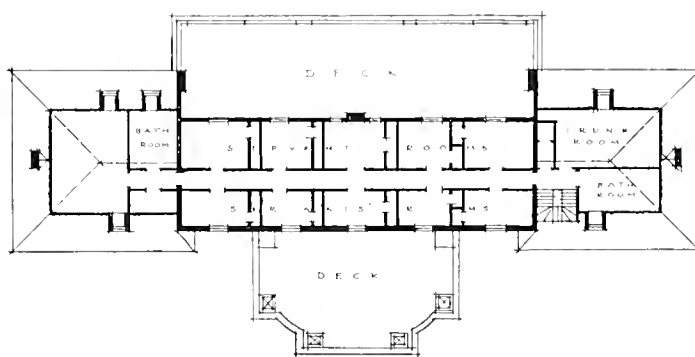
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- RABEL, JEAN : *Les Antiquitez et Singularitez de Paris. Livre second.* Paris, 1588 ; 1 vol., 8vo.
(Probably a continuation of Corrozet).
- DE LABORDE, MARQUIS LEON : *Les comptes des bâtimens du Roi (1528-1571) suivis de documents inédits sur les châteaux royaux et les Beaux Arts, XVI. Siècle.* Paris, 1877 ; 2 vols., 8vo.



THE GARDEN FRONT OF THE HOUSE



THE SECOND FLOOR PLAN



THE THIRD FLOOR PLAN

THE NEW RESIDENCE OF HERMAN B. DURYEA, ESQ.

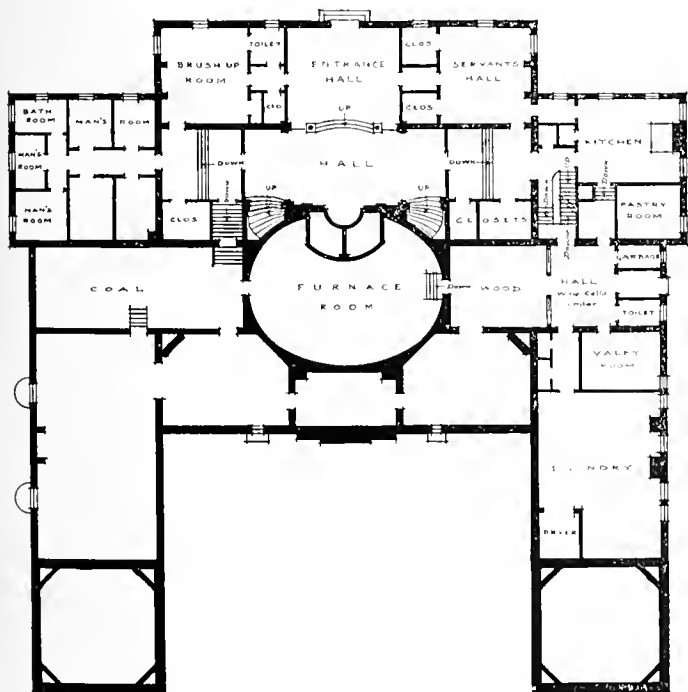
AT WESTBURY, LONG ISLAND

Designed by Carrère & Hastings, Architects

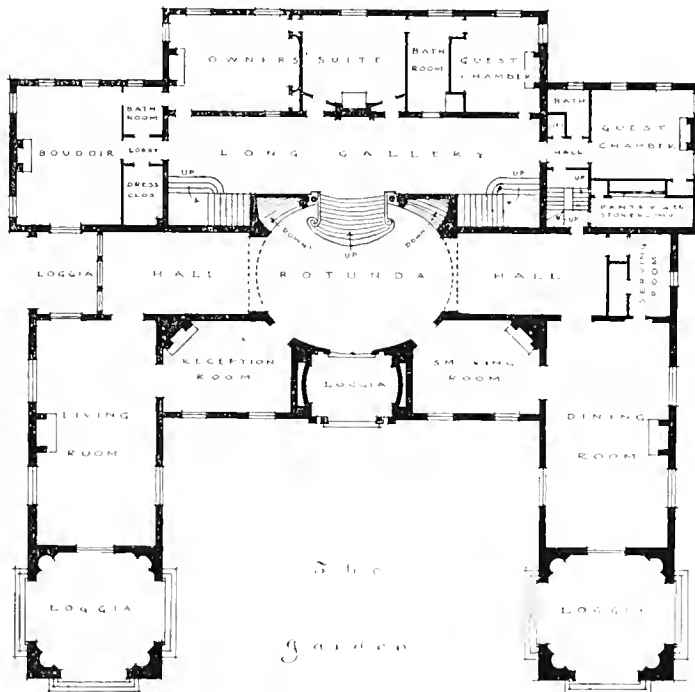
MR. DURYEA'S new place at Westbury is purely an architect's creation in the midst of what was but two years ago an untouched and characteristic bit of Long Island landscape.

A clump of wooded knolls was selected for the building operations, and a thrifty second growth of dogwood, hickories, oaks and chestnuts was deliberately cut away, not only upon the space to be occupied by the house itself, but to form an unbroken vista across

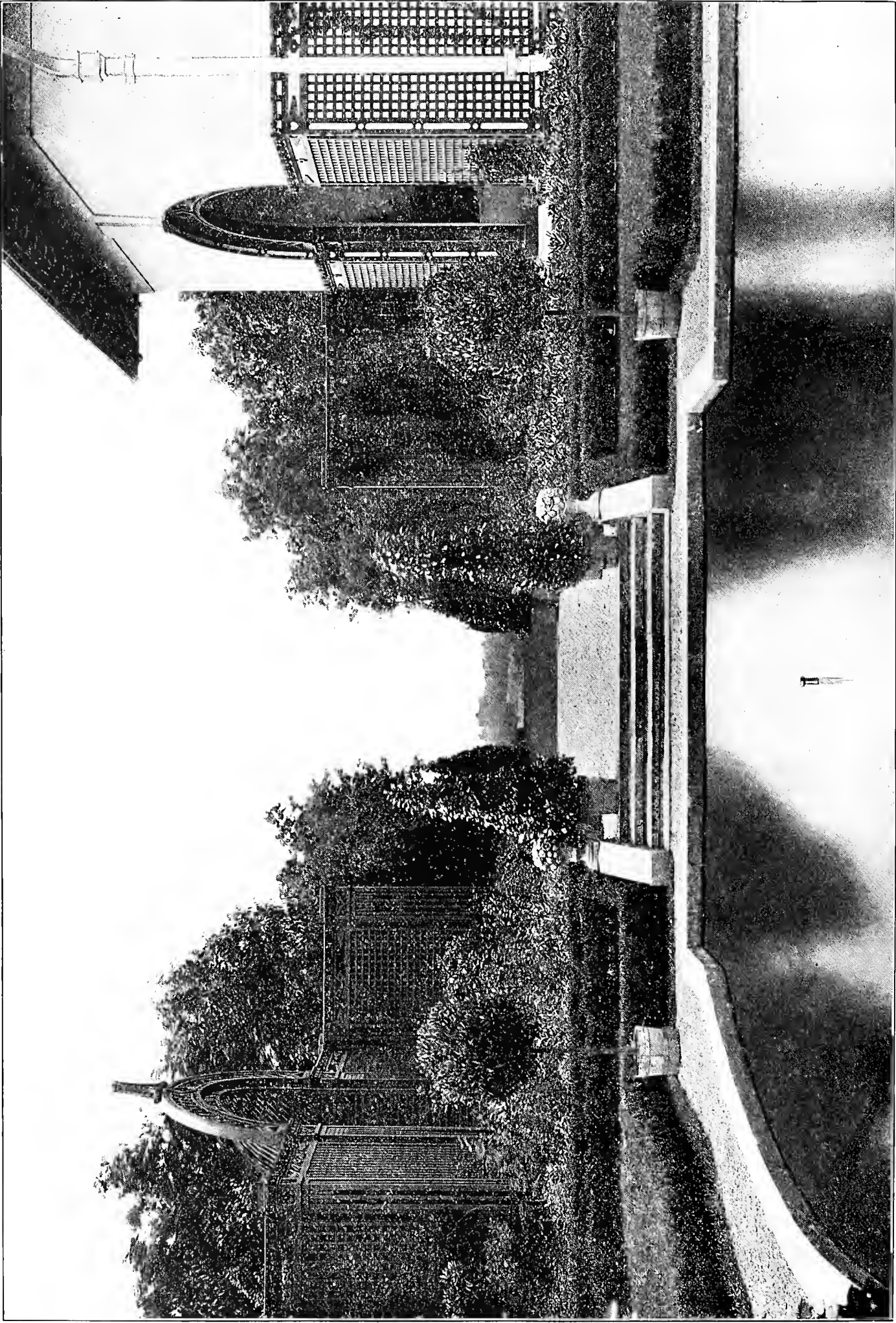
the garden and continuing on for several miles over the low undulating land. Standing in the middle of this one can almost recognize the distant sea. This outlook through the enclosing woods obtained, and the house adjusted to it, the immediate surroundings of the structure became a question of great importance. Here, however, the advantage of a background for any decorative treatment of the ground already existed, and there was needed only the system of trellises at the end



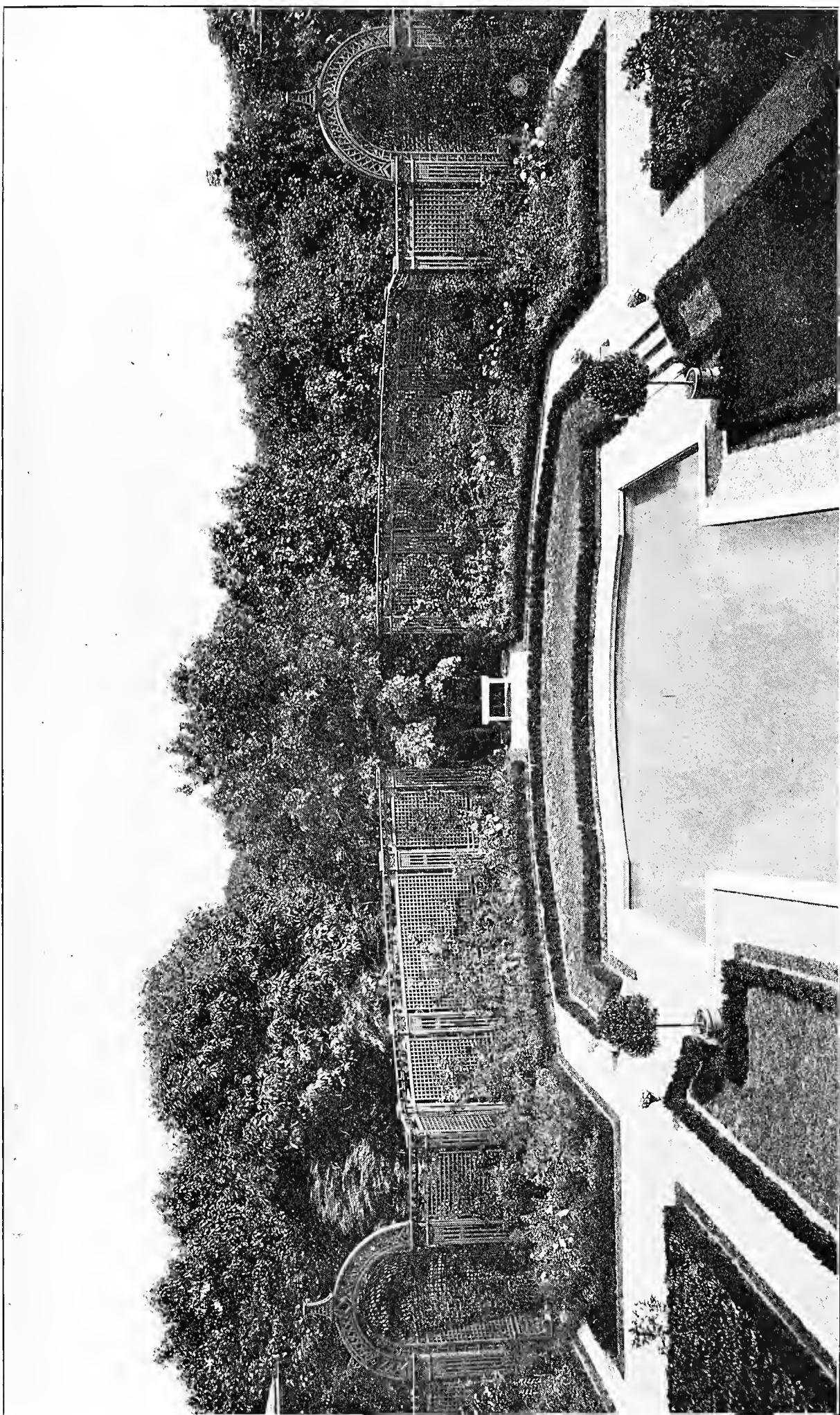
THE BASEMENT PLAN



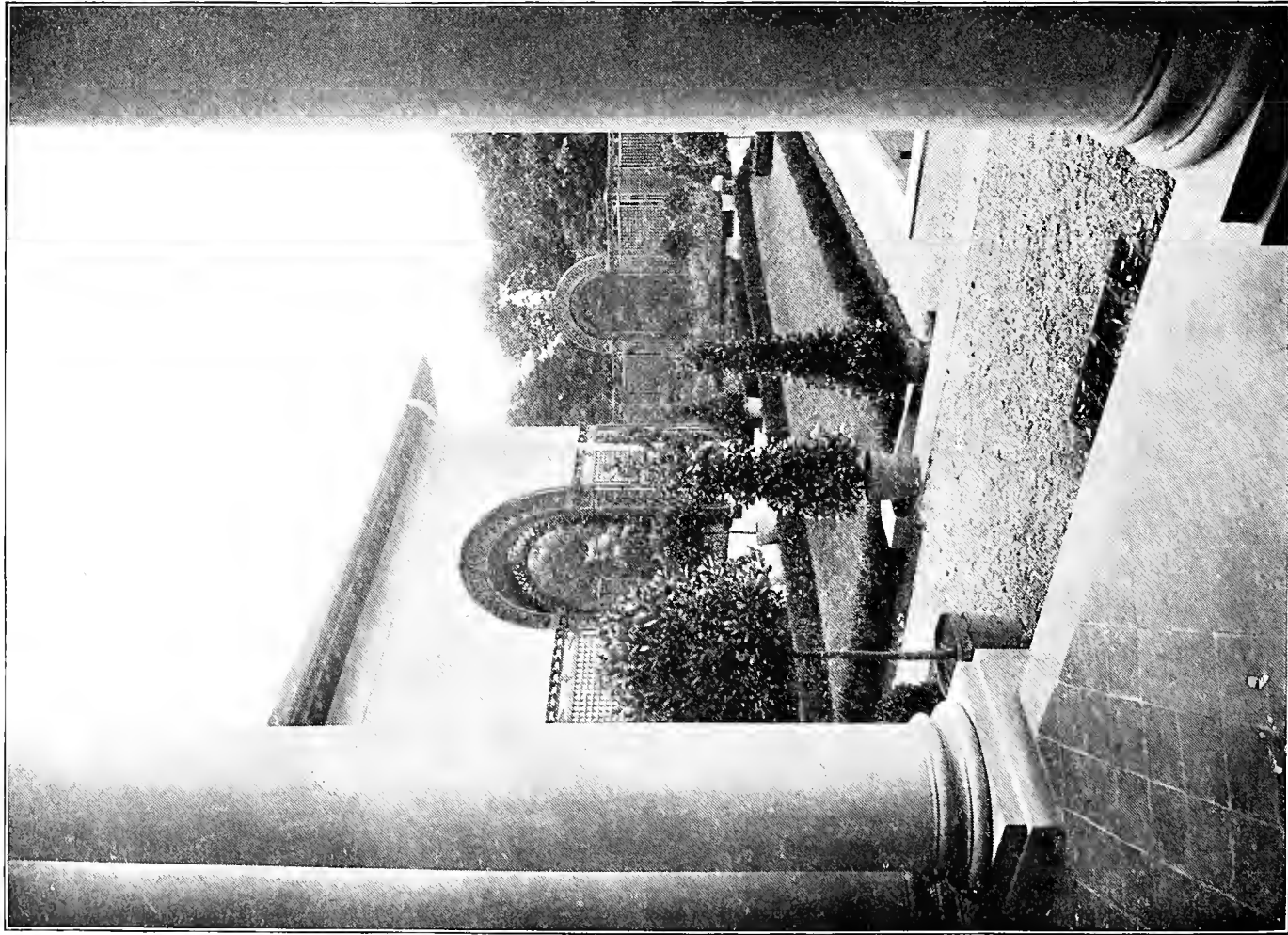
THE FIRST FLOOR PLAN



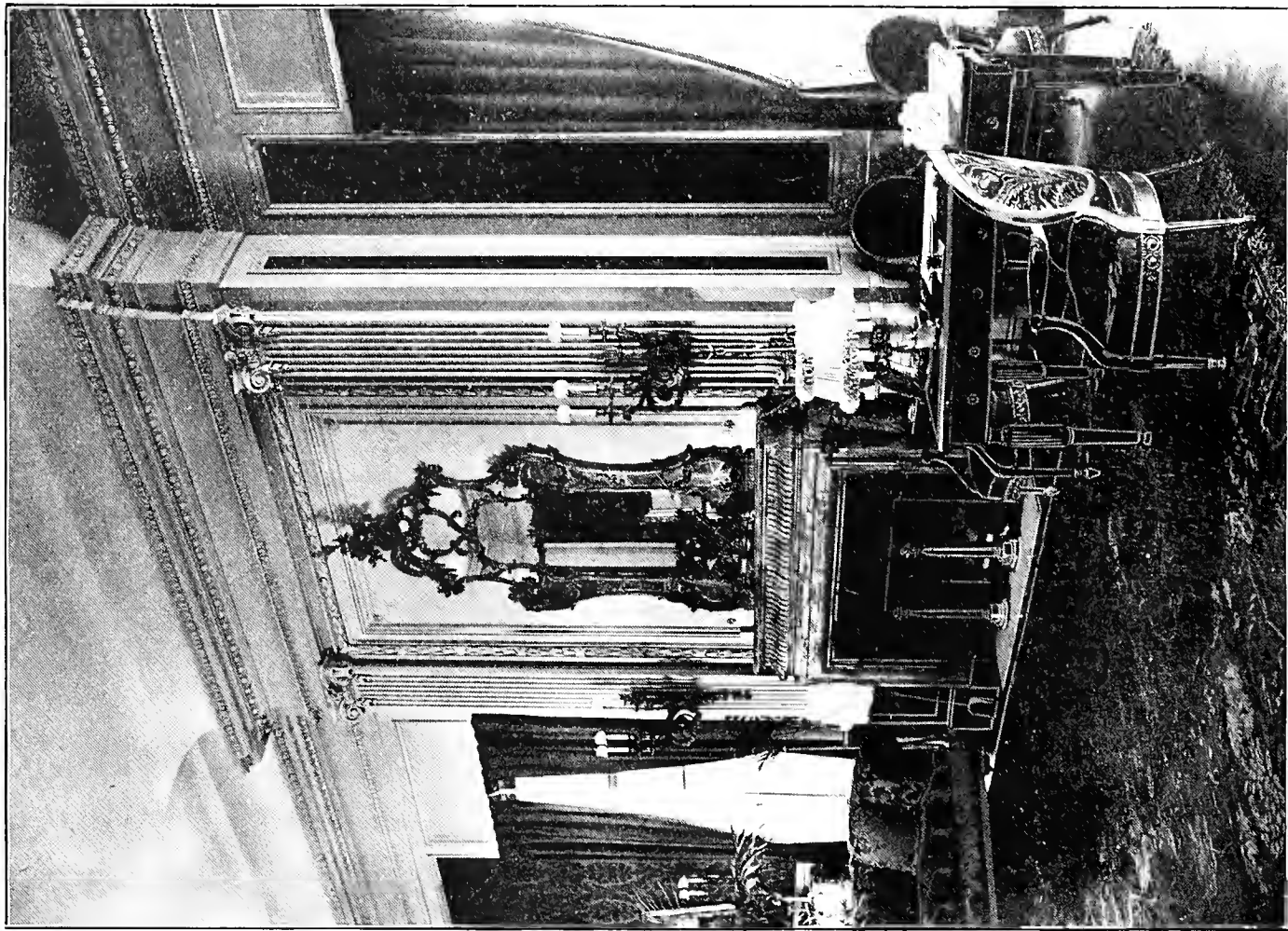
THE VISTA THROUGH THE WOOD



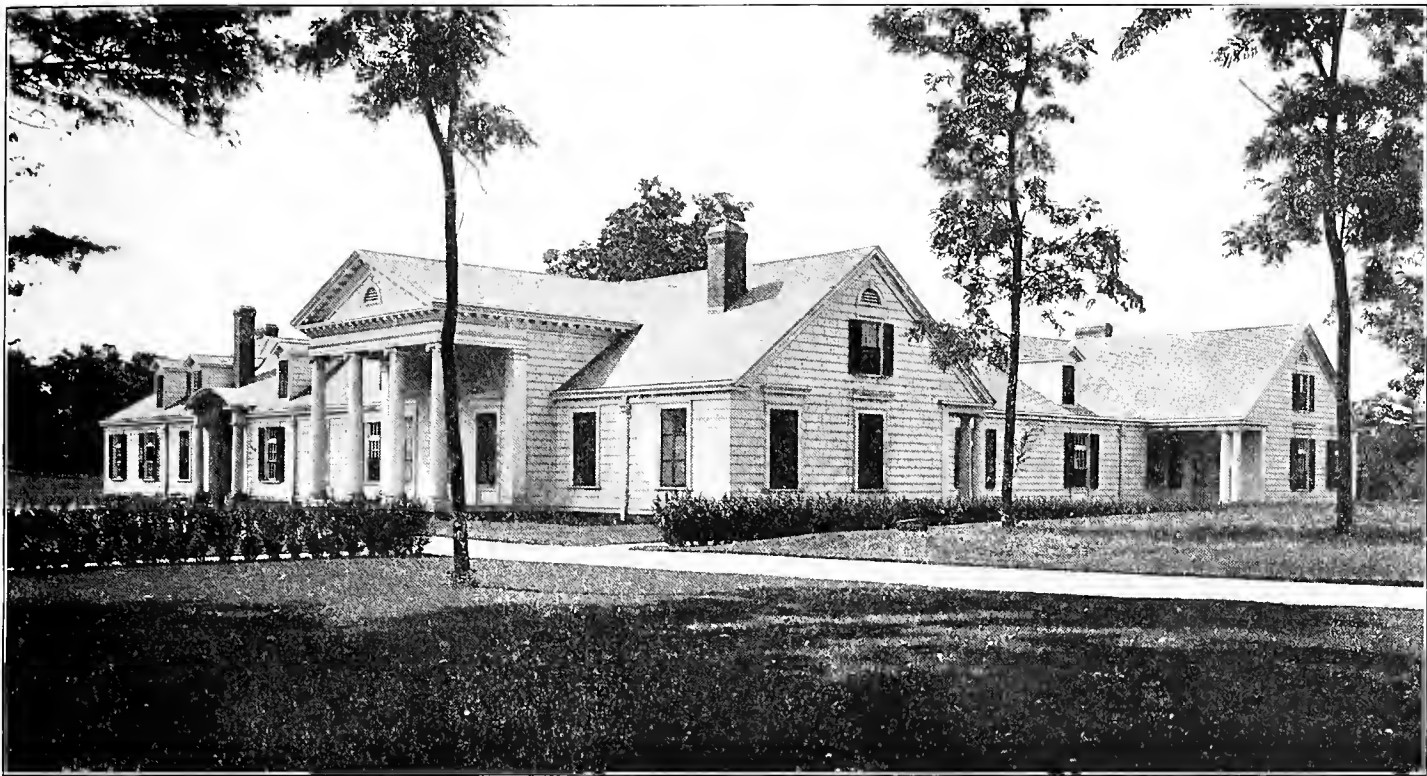
THE GARDEN AND ITS BACKGROUND



A VIEW FROM THE GARDEN ENTRANCE



A VIEW IN THE LIVING-ROOM



THE STABLES

of the garden to speak the last architectural word before the eye is lost in the depths of a wildwood beyond.

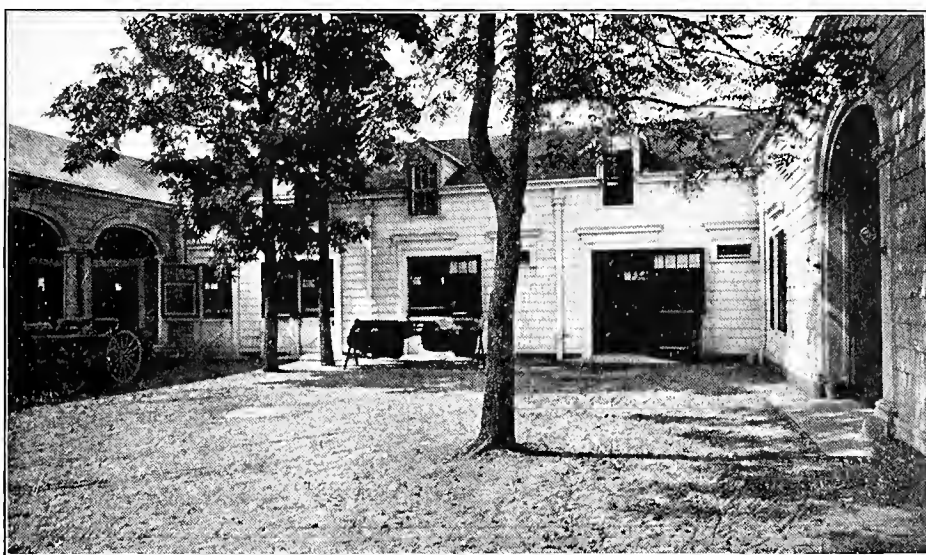
The design of the ground is so extremely simple that its plan can be read from the illustrations. The vista alluded to passes across the ends of the wings, and within their limits it is a formal walk bordered with hedges. Considerate of the pool, it curves outward in the center and so completes a border of green surrounding the water. Beyond the confines of the house, it meets the character of the hillside and becomes simply a broad turf walk, extremely beautiful and imposing, and suggesting in miniature the *tapis verts* of Versailles and Compiègne.

The effect of calm dignity is furthered by restraint in giving over areas to flowers. Floral

color, therefore, merges in effect with that of shrubs, with rich green turf and opulent hedges of box, brought from Holland. The *treillage*, too, is a green, yet darker, and the note of all is a sharp contrast with the severely white exterior of the house. Many cedars, fifteen to twenty feet in height, were brought from near Boonton, N. J., and successfully reestablished on the grounds.

The character of the structure is that of the Louis XVI. style, and it is built of brick, stuccoed with cement and finished with a brilliant coat of shell-lime and marble dust.

There is little exterior enrichment, except upon the center of the garden front and the first impression of the interior is one of spaciousness, due as well to the large rotunda, open through two storeys, as to the broad reaches of



THE STABLE COURTYARD

halls and the ample scale of the rooms. There is, also, an ingenious contriving of the different storeys in such a manner that the first floor upon the garden side of the house lies at a level midway between the basement and the first floor upon the entrance front. Steps reaching these rise and descend from the rotunda and disappear beyond a series of arches that are plastered in semblance of French Caen-stone walls.

Into the rotunda open the smoking-room and the reception-rooms, the panelling of their lofty walls colored a French gray; and beyond these are on one hand the dining-room, in Circassian walnut illuminated with gold, and on the other the living-room. The walls of this beautiful apartment are clothed with old crimson damask found in Italy and hung within panels with that care necessary to preserve such a rich remnant of Europe's

old textile art. The woodwork runs to the ceiling and is lead-colored, making the finest background for the large canvases of old masters which give at once a great interest to the walls, and balance the chimney-piece, to which the eye is first attracted by an elaborate mantel of carved Siena marble and a gilt rococo mirror above.

The stable of the place lies apart and unseen from the house, and therefore does not conform to the style of the mansion, but it is a charming structure of dignified, yet low and graceful lines; and, especially within its courtyard, there is a local touch in honor of Long Island's indigenous dwellings, which makes it a harmonious companion to the original farmhouse of the estate, which is situated close by. This building the owner and his architects have wisely preserved as the superintendent's dwelling.

THAT the transportation problem in large cities is to be even partially solved by means of automobiles is an idea which at first approach seems extremely picturesque. One easily imagines, the "Seeing New York" caravans lumbering their toilsome way through congested districts where they certainly are, as Commissioner McAdoo has said, too cumbersome for ordinary street traffic. As an extreme effort on the part of an enterprising amusement company these vehicles may cease to be needed when amusement ends and practical needs begin. Many automobiles of moderate size may outrun these monsters, and in the crowded parts of cities carry passengers where no other form of surface transit can make its way. Such a transportation scheme has been proposed for New York. If it is carried out the city may be blessed with that picturesque means of locomotion which London and Paris already enjoy in their omnibuses. It is a means which, if existing alone, is entirely inadequate for any modern city; but, in conjunction with other long-distance elevated or underground lines, it possesses undeniable advantages.

WHEN cities are beautified so that getting about in them will be an enjoyment and not merely a necessary blank in reaching one's destination, the means of traversing the streets will contribute to that enjoyment. As proof of this one need only remember the delight at riding upon a bus through London or Paris. And witness, also, in our own country the tenacious popularity of the Fifth Avenue stage. What is more diverting than to view the teeming life of a metropolis, when seated well aloft, safe from the wheels of a hundred vehicles; to tend sympathetically in their wake in this direction and in that; to watch the eddying crowds as would a bird if close to earth; to see the long rows of buildings in their true proportions, upon either side; to find at last and in one view all the aspects of a highway reaching far away where the perspective invites the ensemble to cease. Who would prefer to this to be "expressed," as Ruskin put it, in any railroad train, be it above or below the ground? In such a ride upon a small vehicle there is all the charm of travel within easy grasp. Nor is the experience entirely that of idle diversion. The rider is making time

at a rate not at all to be despised. He can ascend to his seat with the becoming ease of a gentleman; and when he alights he is not received in the cold embrace of an elevated railroad pole. He may breathe fresh air if he chooses "*sur l'imperiale*," or else join the ladies comfortably encased below. The bus stops and approaches wherever bid; and the display of the word "*complet*," or its equivalent firmly prevents overcrowding.

WHAT is more important, however, than any of these considerations,—and it concerns the city at large,—is the fact that an omnibus, automobile or any other vehicle moving independently of straight tracks offers the least obstruction to the general traffic. In being as free of action as its fellow vehicles, whatever rule or control applied to them apply also to the bus, and the street confusion is rendered the simpler of solution as it becomes more homogeneous. Rapid traffic moving upon inexorably straight lines in the midst of slower is a difficulty which railroads have met and overcome by the aid of many tracks. In city streets the spectacle becomes absurd. As they grow more dense, it will become impossible.

By virtue of its independent movement, as well as its former preëminence in the rank of economy of operation, the bus has perpetuated itself. And what the bus may do the automobile may do—and more. Great progress has been made in perfecting electric lines whereon the moving power is generated at one place instead of several. Yet the possibilities of small vehicles are by no means exhausted. A Londoner will tell you that those very busses carried his forefathers home as long ago as Elizabeth's time. If not the same bus, the type has seen but little change. Now, however, the automobile opens a wide perspective in the way of speed, the comfort of passengers and the non-interruption of surface traffic, while the steadily decreasing cost of their manufacture and maintenance bids fair to make their operation in the manner above suggested a commercial success. The plan for New York is to divide the city into three zones, in each of which the fare is to be three cents. Transportation is thus to be retailed. A smaller vehicle, accommodating fewer passengers, and a shorter ride

for a smaller fare, is to be offered. But the comfort and pleasure of making short journeys in the city will not be proportionately reduced.

* * *

COLLECTIONS of house designs, selected for illustration by certain English architects from the work of their contemporaries, form an important part of present-day literature upon the planning and building of dwellings. "*MODERN COTTAGE ARCHITECTURE*,"¹ by Maurice B. Adams, is the latest book of this character, and contains that representative work of well-known architects of England as may be found between the humble laborer's three-roomed cottage and the slightly more commodious entrance lodge. Within such confines architectural elaboration and pretense are equally impossible. Nevertheless the house-forms adapted to such ends as these,—that is, providing tenancies, housing estate labor and workers in manufacturing settlements,—bear a close relation to similar problems upon a more liberal scale; such, for example, as the middle-class dwelling and also the "week-end cottage," whose popularity is rapidly increasing. The examples Mr. Adams has selected preach severely the gospel of simplicity. Some, indeed, if judged by themselves alone, are scarcely removed from the commonplace. But it should be remembered that the designs are preëminently designs to be executed. And they have been executed. In doing so there has been, doubtless, an architect's victory over a cold-blooded calculator of pounds and pence who is as loath in England as is his fellow in America to part with any sum for an architect's commission. Hence the two countries are enough laden with the jerry-built "tasty cottage" which becomes an eyesore as soon as the winds of a season have buckled the flimsy ornament and played upon the first and only coat of cheerful paint. In his prefatory "*Notes concerning Cottage Building*" Mr. Adams gives some very sound guidance for country-side building, insisting upon simplicity, grace and repose of outline, good proportion of the mass, however small the building, agreeable colors

¹ "*Modern Cottage Architecture*," by Maurice B. Adams, F.R.I.B.A. Fifty plates with plans in quarto. London, 1904, B. T. Batsford. New York, John Lane. Price \$4.50, net.

supported by surfaces which invite vegetation; and equally important with these he places soundness of construction. There are few examples in the book which do not carry out these dicta; and if the collection as a whole shows some want of originality and invention, the argument remains upon the side of rational though conservative design. The illustrations are uniformly of line-and-wash perspective drawings, accompanied by plans drawn to scale.

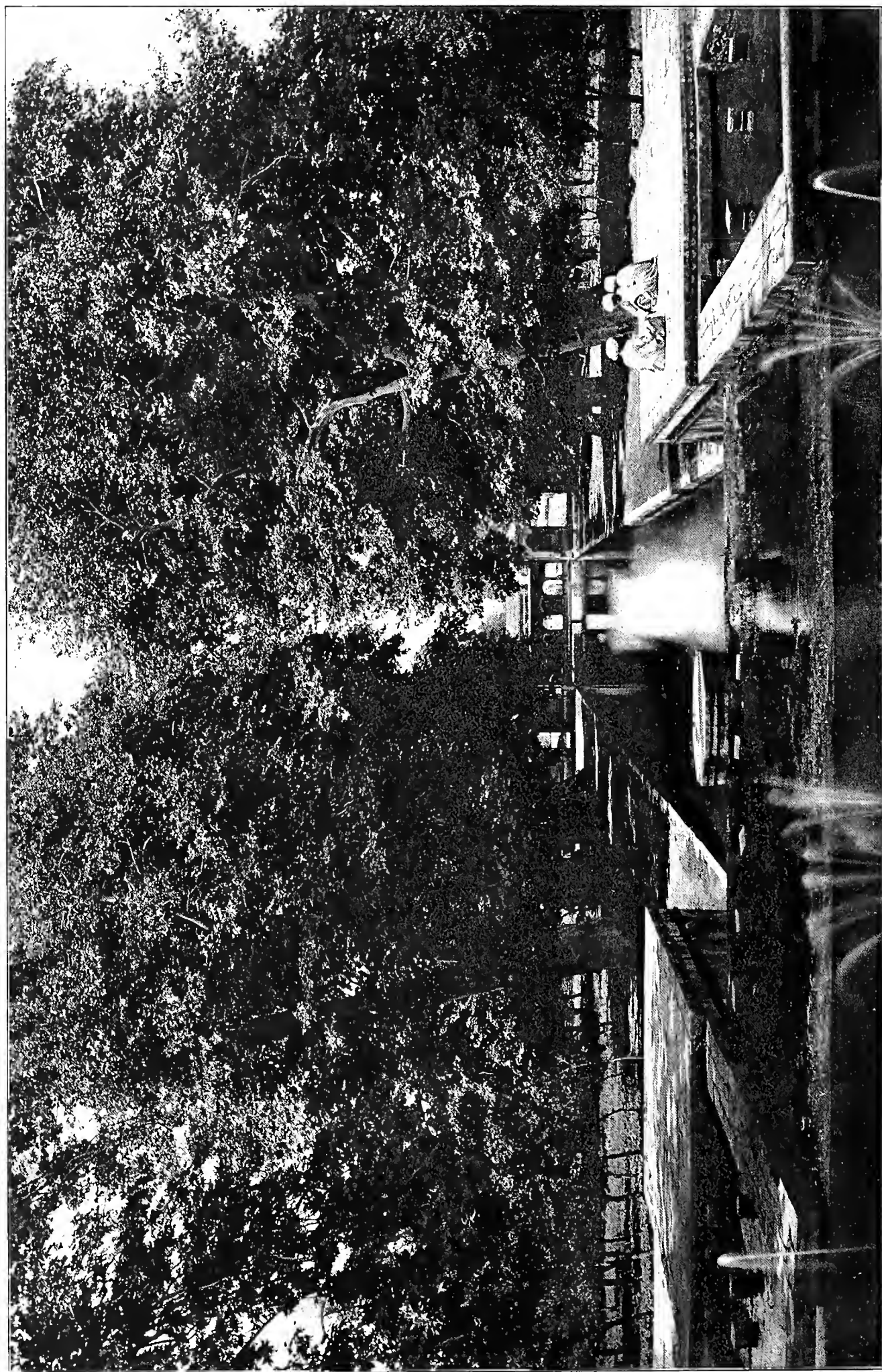
THE forward steps Germany has recently taken in the artistic development of domestic architecture and household furnishing have been revealed to many persons only by the exhibit of that country at the St. Louis Exhibition. To those familiar with present art literature, however, it is not surprising that in the volume entitled "DAS MODERNE LANDHAUS UND SEINE INNERE AUSSTATTUNG,"¹ there should be found much good design and little that has not some kernel of suggestion to all home builders, whatever country they may inhabit. Whatever is done must be thoroughly modern in spirit, is the attitude of a progressive circle of German architects regarding architecture to-day, and in harmony with this view the present volume contains quite a cosmopolitan collection of dwelling houses, but all of very recent execution.

There are German and Austrian, English and Finnish houses, the last being represented by a few in the vicinity of Helsingfors, which plainly betray the influence of modern English work. The presentation of the latter is inadequate and misleading, although such names as Baillie-Scott, Edgar Wood, Ernest Newton and C. F. A. Voysey may be read under illustrations of work so far from representative of these men that one must refer to the captions to learn the author. The exceedingly interesting house of Charles R. Mackintosh completes the English section of the book and immediately brings it into consort with the Austrian and German work. In many of these the air of *L'Art Nouveau* is distinctly visible. To go into detail upon

the extreme cases would be to diagnose minutely that much-discussed malady. It is rather in the more temperate expressions of its thought that the interest and volume of the book to American house-designers lies. We refer particularly to the interiors designed by Herren, J. M. Olbrich, Berlepsch-Valendas, Richard Riemerschmid, C. und A. Bembé, the furnishings of Peter Behrens, Patriz Huber, Josef Hoffman and Wilhelm Keppler. At the exteriors of houses designed by these men we involuntarily catch our breath, for the initial dip in their sea of idea is chill. We escape and recover ourselves before a few charming examples of modern work designed upon the traditions of Germany's old country houses,—such a work, for instance, as the Landhaus Oberhof, by Gabriel von Seidl.

In nearly all of the work there is a voice of revolt against those long-accepted forms of architecture and decoration which have now become merely historic. In eschewing these and the reminiscence of them, the German designers have been led to invent new ornamental forms, or to omit enrichment altogether. To the difficulty of the first these houses surely testify, wherever the designer follows only a theory accepted by the intellect. In the second alternative lies the greatest work of the school and the greatest promise for its future. Wandering in fancy the architects have absorbed some of the spirit of Japanese art, and its limited acceptance has given the houses,—especially their interiors,—a character which may well be read as a new and refreshing starting-point. Admit that some of these intended surroundings for comfortable life are over-severe, unsympathetic and extreme, and the reader must at the next page discover an interior scene full of refined dignity and repose, and rendered interesting by charming alcoves, happy window arrangements and attractive hangings and floor coverings, bearing decorations which are extremely effective though almost rudimentary in their simplicity. The designs have been executed in the least costly materials it is possible to build with; and the woodwork, which is of first importance in the interiors, would be interesting in its effects alone were it possible to overlook the places ingeniously provided for every conceivable household utensil.

¹ "Das Moderne Landhaus und seine innere Ausstattung." Two hundred and twenty illustrations in half-tone of modern houses in Germany, Austria, England and Finland, together with their plans and interiors. Folio, in boards. Munich, F. Bruckmann, A.G., 1904. Price, 5 marks.



THE SHAHLIMAR GARDENS AT SRINAGAR (KASHMIR)
A View from the Upper Pavilion

House and Garden

Vol. VI

November, 1904

No. 5

INDIAN GARDENS

BY E. B. HAVELL

OF THE GOVERNMENT SCHOOL OF ART AT CALCUTTA

GARDENING, in an artistic sense, will soon become one of the lost arts of India: perhaps it may be placed in that category already. Gardening, in a horticultural sense, still flourishes in India, and doubtless will continue to do so; but the art, so well understood by the Moguls, of planning and planting gardens in direct harmonious relation to the house, palace, or mausoleum to which they belong, is now rarely, if ever, practiced. Even the old gardens which the Moguls designed have either been allowed to fall into ruin or have been so transformed on modern European lines that the original idea has been entirely lost.

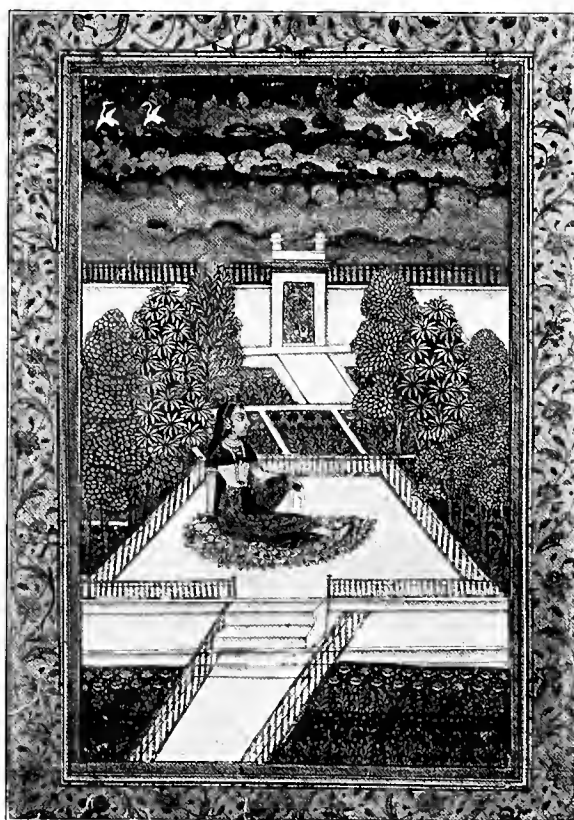
There are two causes which have led to the neglect of old Indian garden-craft: first, the degradation of taste, which, among so many Indians of the higher classes, has converted an active artistic faculty into a passive imitation of European fashions; secondly, the change of habits, which has deprived the garden of a great deal of the practical use it formerly served. Before the days of railways the garden in India took the place of hill-stations and summer resorts. With its fountains, cascades, water-courses and airy pavilions, it was a refuge in the hot weather from the stifling heat of the house. Every rich man, besides his ancestral palace or mansion (which always possessed inner courtyards, planted as gardens for the especial use of the ladies of the *zanana*), kept up one or more summer retreats, or garden-houses.

Previous to the Mogul epoch there is very little information to be obtained concerning Hindu notions of gardening, except

what may be gathered from very vague descriptions in dramatic or poetical writings. The illustration given on the following page shows the ordinary type represented in Hindu paintings; but I know of no Hindu pictures of gardens older than the Mogul time, and probably this painting represents a style borrowed largely, if not entirely, from the Moguls. In the Mogul gardens there is always a raised platform, generally placed in the center. This was a very essential feature, for the *raison d'être* of an Indian garden was much more as a place for reclining at ease, for quiet enjoyment of music, of conversation and the *hukkah*, in the cool of the evening, rather than for exercise or amusements of an athletic description. In Indian gardens, therefore, the meandering paths, cunning mazes, labyrinths, and wide lawns, which Western people enjoy, are never found. Round the platform, which often had a fountain in the center, the garden was mapped out into square or oblong flower-beds, nearly always planted with poppies, if we may believe old native pictures of Hindu gardens. Trees were planted round the platform and along the four sides of the garden, and also scattered somewhat promiscuously among the flower-beds. The planting of the garden, as well as the disposal of trees and flowers, had to conform to various considerations besides esthetic rules. According to an old Indian treatise on gardening, the north and east sides of the house were auspicious for making a garden; the south, southwest and southeast were aspects to be avoided. "These five trees

should be planted first: phulsah (*Grewia asiatica*), neal bhela, or marking nut tree, poonag (*Rottleria tinctoria*), Sirish (*Mimosa sirissa*), and nim (*Melia azadirachta*), as they are lucky: after this plantations of any kind may be made." The following trees should be planted on the four sides of the gardens, within the ditches (irrigation channels): on the east side, caronda (*Carissa carondas*); on the south, bamboo; on the north, conor, or jujube (*Zizyphus jujuba*) and caith (*Feronia elephantum*); on the west, amlah (*Embllica officinalis*) and bel (*Aegle marmelos*). No kind of thorny plant should be planted near or in the entrance of a house—a very sensible limitation. Trees and flowers were also chosen as bearing some symbolic meaning, or from being sacred to the gods. The Asoka tree, with its splendid scarlet blossoms, is sacred to Shiva; the jasmine flower, to Shiva and Vishnu; the champak blossom, to Kama Deva, the Indian Cupid.

The famous gardens in the north of India, of which a more definite account will be given, are all of the Mogul epoch. Babar, the first of the Great Moguls (1494–1530) and prince of gardeners, has given in his memoirs the following description of one of the numerous gardens he laid out in his kingdom of Kabul, before the conquest of Hindustan: "In this district (the Istalif district, to the northwest of Kabul) is a garden, called 'Bagh-e-Kilân' (the Splendid Garden), which Ulugh Bey Mirza seized upon. I paid the price of the garden to the proprietors and received from them a grant of it. On the outside of the garden are large and beautiful spreading plane-trees, under the shade of which there are agreeable spots, finely sheltered. A perennial stream, large enough to turn a mill, runs through the garden and on its banks are planted plane



A GARDEN, FROM AN OLD INDIAN PAINTING

and other trees. Formerly this stream flowed in a winding and crooked course, but I ordered the course to be altered according to a regular plan which added greatly to the beauty of the place." In a valley close by he confined a rivulet within artificial banks "and caused a channel to be dug for it over one of the heights on the southwest of Sêyârân." On the top of this height he formed a circular platform on which to sit and take his ease.

In another district of Kabul he planted a garden, named by him 'Bagh-e-Vafâ', or Garden of Fidelity, which he describes thus: "It over-

looks the river, which flows between the fort and the palace. In the year in which I defeated Behâr Khan, and conquered Lahore and Dibâlpûr, I brought plantains and started them here. The year before I had also planted the sugar-cane in it, which grew and thrived. It is on an elevated site, enjoys running water, and the climate in the winter season is temperate. In the garden there is a small hillock from which a stream of water, sufficient to drive a mill, incessantly flows into the garden below. The four-fold field-plot (i. e., a part of the garden divided into four compartments in the old Mogul fashion) of the garden is situated on this eminence. On the southwest part of this garden is a reservoir of water, ten gez square, which is wholly planted round with orange trees; there are likewise pomegranates. All around the piece of water the ground is quite covered with clover. This spot is the very eye of the beauty of the garden. At the time when the orange becomes yellow the prospect is delightful. Indeed the garden is charmingly laid out."

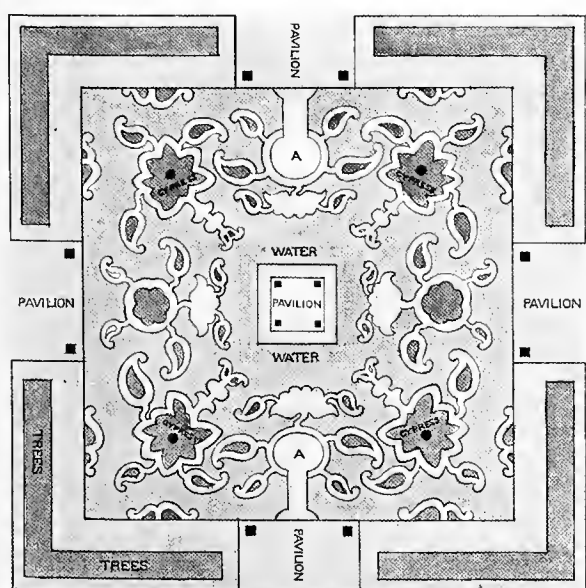
Some years afterwards, returning from one of his Indian campaigns, he hastened to visit his beloved Garden of Fidelity and found it

in all its glory. "Its grass-plots were all covered with clover; its pomegranate trees were entirely of a beautiful yellow color. It was the pomegranate season and the fruit was hanging red on the trees. The orange trees were green and beautiful, loaded with innumerable oranges; but the best of them were not yet ripe."

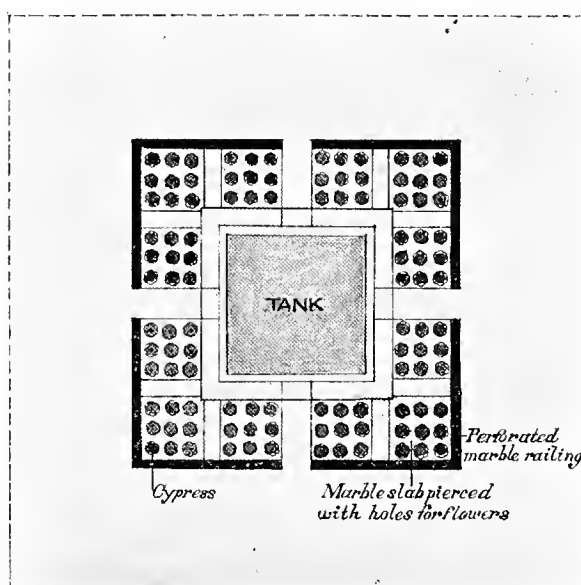
In these descriptions we have an exposition of some of the ancient principles of gardening as practised in Central Asia and Persia and Afghanistan in the beginning of the sixteenth century. First, the choice of a place beautiful from the hands of nature; next, the arrangement of the irrigation, artificial water-falls, fountains, reservoirs, flower-beds and fruit trees, and a platform for sitting upon—all according to a definite artistic tradition. Symbolism and mysticism were the foundation of all Eastern art and garden-craft. Every tree and every flower had some symbolic or mystical meaning, traces of which can still be found in old European folk-lore. The garden itself, according to the Tartar traditions which Babar brought with him into India, was a symbol of life and death. Some of the Mogul gardens were used only as pleasure-grounds, but there was always one especial favorite which was set apart for the owner's last resting place when the pleasures of life were over. It must have been acquired by fair means, and not by force or fraud, otherwise the possession of it would only bring misfortune.

Hence Babar's allusion to the fact that he had paid the price of the Bagh-e-Kilân to the proprietors and received a grant of it.

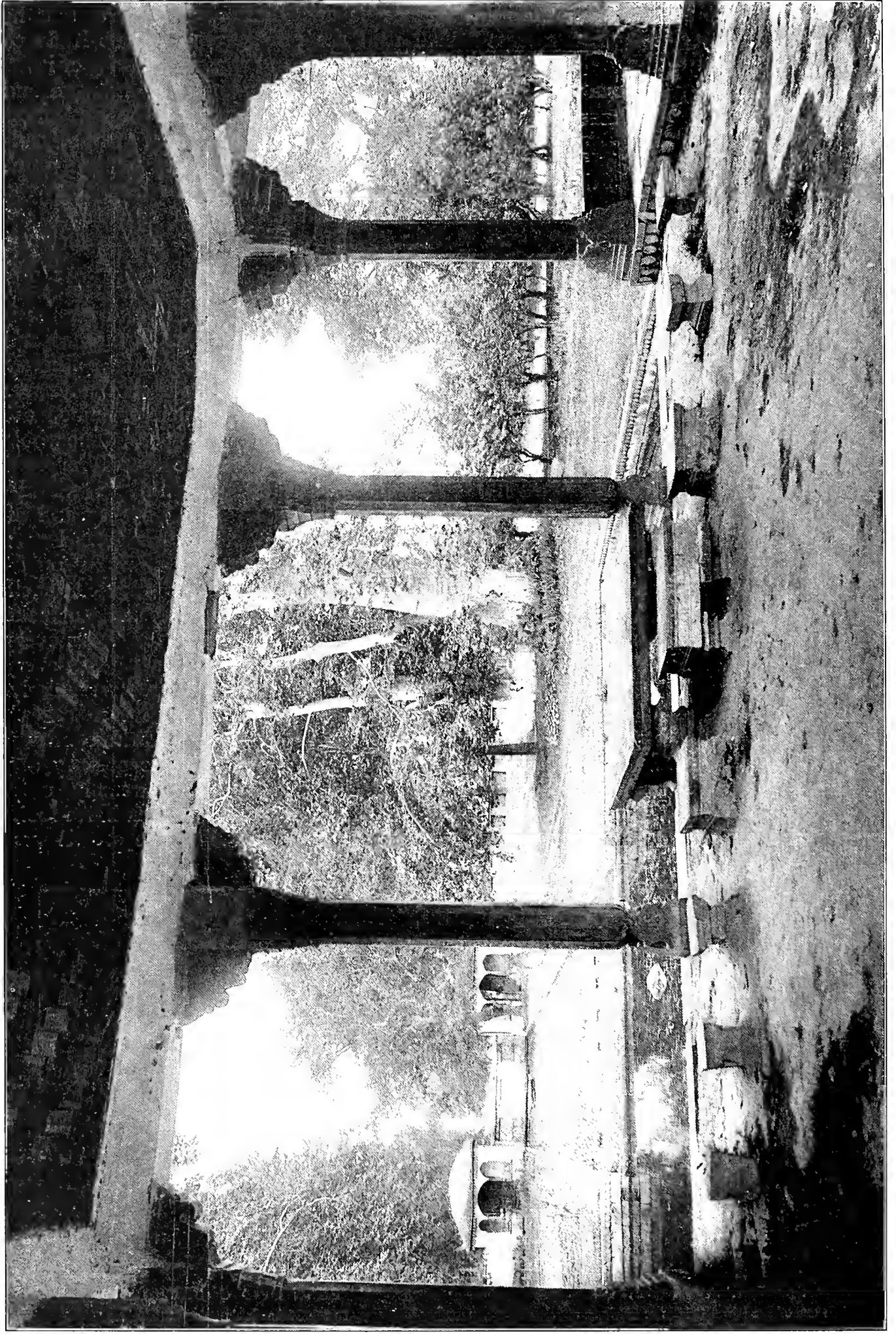
When Babar conquered Hindustan and established himself at Agra, the barrenness and flatness of the country put great difficulties in the way of his projects for laying out gardens. He expresses his disgust in the following words: "It always appears to me that one of the chief defects of Hindustan is the want of artificial water-courses. I had intended, wherever I might fix my residence, to construct water-wheels, to produce an artificial stream, and to lay out an elegant and regularly planned pleasure-ground. Shortly after coming to Agra I passed the Jumna with this object in view and examined the country to pitch upon a fit spot. The whole was so ugly and detestable that I repassed the river quite repulsed and disgusted. In consequence of the want of beauty and of the disagreeable aspect of the country I gave up my intention of making a *charbagh* (garden); but as no better presented itself near Agra I was finally compelled to make the best of this same spot. . . . In every corner I planted suitable gardens, in every garden I sowed roses and narcissus regularly, and in beds corresponding to each other." He also avowed his unmitigated contempt for all things Indian: "The country and towns of Hindustan are extremely ugly. All its towns and lands have a uniform look; its gardens have no walls; the greater part



PLAN OF A GARDEN
In one of the Island Palaces at Udaipur



PLAN OF A COURTYARD
In the Maharajah's Palace at Udaipur



THE SHAHLIMAR GARDENS—THE LOWER PAVILION
Photographed by Bourne & Shepherd, Calcutta

of it is a level plain. . . . They have no good horses, no good flesh; no grapes or musk-melons, no good fruit, no ice or cold water, no good food or bread in their bazars, no candles or torches—never a candlestick!"

Undoubtedly India owes a great deal to the Mogul love of gardening. Though, as I have observed above, the artistic traditions of their garden-craft are practically dead, the old gardens were frequently laid out so solidly

ferred among the beautiful hills and streams of his dearly loved and never-forgotten home in Central Asia. Unfortunately none of Babar's Indian gardens now remain except that at Agra, which is now known as the Ram Bagh; this has been so Europeanized that it is unsuitable for illustration.

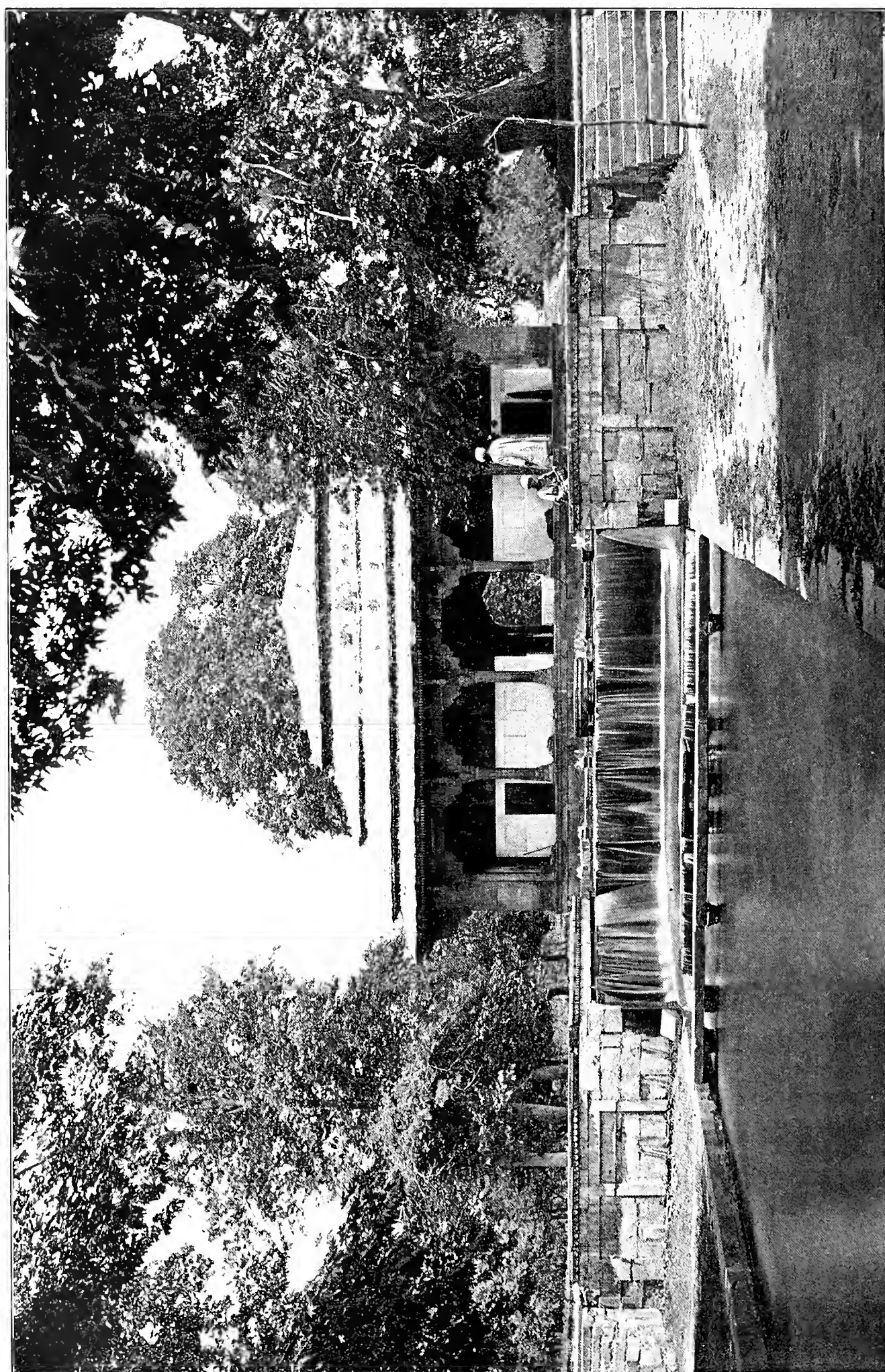
Jahangir, the great-grandson of Babar (1605-1627), gives in his memoirs a description of one of Babar's Agra gardens,



THE UPPER PAVILION OF THE SHAHLIMAR GARDENS

in marble and stone that it is possible to get a very accurate idea of the Mogul or "regularly planned pleasure-grounds" from the framework of them which still exists. At Agra the gardens were generally planted along the banks of the river Jumna, which not only formed a noble background but made it easy to provide the irrigation and "artificial water-courses." The flatness and monotony of the country around Agra which so disgusted Babar, and also the climatic conditions of India, probably forced him to adopt a more formal design than he would have pre-

ferred with a four-storeyed marble pavilion decorated with gold and lapis-lazuli and approached by a magnificent avenue of areca-nut palms ninety feet high. It was planted with vines, apricots, apple and plum trees brought from Kabul, with pineapples and other foreign fruits introduced by the Portuguese, besides innumerable Indian fruits. Of flowers he mentions a great variety of roses, especially the musk and damask rose, the jasmine and *gult-chemaily*, which is either *Jasminum grandiflora*, or the gardenia. Babar's grandson, Akbar, laid out many gardens at Fateh-



ONE OF THE CASCADES AT SRINAGAR

pur Sikri and near Agra. He brought horticulturists from Persia to look after them. None of these gardens now exist. Jahangir mentions one of them as being remarkable for a great many ancient cypress trees of extraordinary size. These were probably planted by Babar, as he apparently was the first to introduce the cypress into India.

The earliest Mogul gardens which exist now in anything like their original condition are those which the Emperor Jahangir himself constructed. Some time before he came to the throne he was at Udaipur in Rajputana, and there, in one of the island palaces on the lake, is a very interesting garden, which, though probably not of his time, is of the Persian style which he introduced into Rajputana. It is not now cultivated in the old style, but the plan of it on page 215 gives a good idea of its very original construction. The flower-beds are worked out with brick, covered with a fine polished plaster, into conventional floral patterns, imitating, with the living flowers planted in them, the design of a Persian carpet. The waters of the lake flow into the interstices to form the ground of the pattern. The plain spaces AA are platforms on which to sit. In the center of the garden is a small marble pavilion, probably for musicians; to reach it one must wade through the water, or pass over a plank. A marble platform with beds for trees surrounds the garden. The larger pavilions on each of its four sides look out over the lake.

At Udaipur also, within the Maharajah's palace, there is a small courtyard (see page 215) laid out in typical Mogul style. A marble tank in the center is surrounded by square plots, panelled by slabs of marble into geometric flower-beds. A rail of perforated marble encloses the flower-plots, four cypresses marking the outer corners. In the Mogul times every palace contained within its walls gardens such as this, large or small, for the use of the ladies of the *zanana*.

Jahangir's most famous gardens are those which he and his accomplished Queen, the beautiful Nur Mahal, "the Light of the Palace," laid out on a magnificent scale in Kashmir, after his accession to the throne. The principal one, called the Shahlimar Bagh, measures 500 yards by 207, and is ar-

ranged in four terraces; a masonry wall, 10 feet high, encloses the whole garden. A mountain stream, as in the Bagh-e-Kilân described by Babar, is trained to pass through the center of the garden, filling its artificial reservoirs and irrigation channels, and falling from terrace to terrace over cascades built of masonry. Bernier, the French physician, who passed many years at Aurangzib's court, visited Kashmir about forty years after the Shahlimar Bagh was made and thus describes it: "The most beautiful of all these gardens is one belonging to the King called Chahlimar. The entrance from the lake is through a spacious canal bordered with green turf and running between two rows of poplars. Its length is about five hundred paces and it leads to a large summer house placed in the middle of the garden. A second canal, still finer than the first, then conducts you to another summer house at the end of the garden. The canal is paved with large blocks of freestone and its sloping sides are covered with the same material. In the middle is a long row of fountains fifteen paces asunder; besides which there are here and there large circular basins or reservoirs, formed into a variety of shapes and figures. The summer houses are placed in the midst of the canal, consequently surrounded by water, and between the two rows of poplars planted on either side."

He describes the Kashmir gardens generally as being covered with fruit-trees, and laid out with regular trellised walks. They were usually surrounded by the large-leaved aspen, planted at intervals of two feet. The largest of these trees were as high as the mast of a ship, with a tuft of branches at the top like palm-trees. The reservoirs were stocked with fish, so tame that they approached when called; some of the largest fish had gold rings with inscriptions "placed there, it is said, by the celebrated Nur Mahal."

Our frontispiece is a view from the upper pavilion of the Shahlimar Bagh, from a photograph taken some years ago, and it shows the splendid avenue of plane-trees which line the principal water-course. It will be observed that Bernier describes rows of poplars, not plane-trees, on either side of the channel. In his account of the gardens at

Achibal, also laid out by Jahangir, he gives details regarding the arrangement of the fountains, cascades and trees which apply equally well to the Shahlimar Bagh :—

“What principally constitutes the beauty of the place is a fountain whose waters disperse themselves into a hundred canals round the house, which is by no means unseemly, and throughout the gardens. . . . The garden is very handsome, laid out in regular walks and full of fruit-trees, apple, pear, plum, apricot and cherry. *Jets d'eau* in various forms and fish ponds are in great number, and there is a lofty cascade which in

its fall takes the form and color of a large sheet, thirty or forty paces in length, producing the finest effects imaginable: especially at night, when innumerable lamps, fixed in parts of the wall adapted for that purpose, are lighted under this sheet of water.”

One illustration here given (page 216), a view of the Shahlimar pavilion, when the water is not flowing, shows two stone terrace walls behind the pavilion with numbers of small niches for lamps by which the cascades were illuminated in the manner thus described by Bernier.

(To be continued)

HINTS ON LANDSCAPE GARDENING

FROM THE PEN OF HUMPHRY REPTON, ESQ. (1752–1818)

PART III

TO my profession belongs chiefly the external part of architecture, or a knowledge of the effect of buildings on the surrounding scenery.

As every conspicuous building in a park should derive its character from that of the house, it is very essential to fix, with some precision, what that character ought to be; yet the various tastes of successive ages have so blended opposite styles of architecture, that it is often difficult, in an old house, to determine the date to which its true character belongs. I venture to deliver it as my opinion, that there are only two characters of buildings; the one may be called *perpendicular*, and the other *horizontal*.

The two characters might, perhaps, be distinguished by merely calling the one Gothic, and the other Grecian: but it is not the style or date that necessarily determines the character, as will appear from Figures 11 and 12; which represents a view of a house at such distance that none of its parts can be distinguished, yet the prevalence of horizontal or perpendicular lines at once fixes and determines the character. The first (Fig. 11) we should call a Grecian house; the latter (Fig. 12) Gothic: and there can be little doubt, in

such a situation, which ought to be preferred.

The character of the house should, of course, prevail in all such buildings as are very conspicuous, or in any degree intended as ornaments to the general scenery; such as lodges, pavilions, temples, belvederes and the like. Yet, in adapting the Gothic style to buildings of small extent, there may be some reasonable objection: the fastidiousness even of good taste will, perhaps, observe, that we always see vast piles of buildings in ancient Gothic remains, and that it is a modern, or false Gothic only, which can be adapted to so small a building as a keeper's lodge, a *reposoir*, or a pavilion.

The characters of Grecian and Gothic architecture are better distinguished by an attention to their general effects, than to the minute parts peculiar to each. It is in architecture as in painting, beauty depends on light and shade, and these are caused by the openings or projections in the surface: if these tend to produce horizontal lines, the building must be deemed Grecian, however whimsically the doors or windows may be constructed. If, on the contrary, the shadows give a prevalence of perpendicular lines, the general character of the building will be

Gothic: and this is evident from the large houses built in Queen Elizabeth's reign, where Grecian columns are introduced; nevertheless, we always consider them as Gothic buildings.

In Grecian architecture, we expect large cornices, windows ranged perfectly on the same line, and that line often more strongly marked by an horizontal fascia; but there are few breaks of any great depth; and if there be a portico, the shadow made by the columns is very trifling, compared with that broad horizontal shadow proceeding from the soffit; and the only ornament its roof will admit, is either a flat pediment, departing very little from the horizontal tendency, or a dome, still rising from a horizontal base. With such buildings it may often be observed that trees of a pointed or conical shape have a beautiful effect, I believe chiefly from the circumstances of contrast; though an association with the ideas of Italian paintings, where we often see Grecian edifices blended with firs and cypresses, may also have some influence on the mind.

Trees of a conic shape mixed with Gothic buildings displease, from their affinity with the prevalent lines of the architecture; since the play of light and shadow in Gothic structures must proceed from those bold projections, either of towers or buttresses, which cause strong shadows in a perpendicular direction: at the same time, the horizontal line of roof is broken into an irregular surface, by the pinnacles, turrets and battlements that form the principal enrichment of Gothic

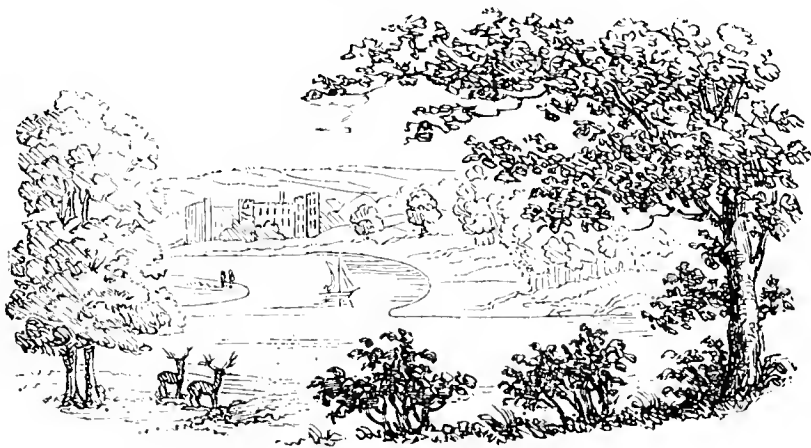


Fig. 12. View of the water at Welbeck; introduced to show the effect of Gothic architecture, or buildings of old date, in which perpendicular lines prevail.

architecture; which becomes, therefore, peculiarly adapted to those situations, where the shape of the ground occasionally hides the lower part of the building, while its roof is relieved by trees, whose forms contrast with those of the Gothic outline.

As this observation is new, and may, perhaps, be thought too fanciful, I must appeal to the eye, by the help of Figures 13, 14, 15 and 16, which I hope will show that my observation is not wholly chimerical; and will, consequently, lay the foundation for this general principal; *viz* that the lines of Gothic buildings are contrasted with round-headed trees; or, as Milton observes:

“Towers and battlements he sees,
Embosom'd high in *tufted trees* ;”

and that those of the Grecian will accord either with round or conic trees; but, if the base be hid, the contrast of the latter will be most pleasing.

The Gothic style of architecture being the best calculated for additions or repairs to an old house, I might here venture to recommend it on the score of mere utility; but when we take into account that picturesque effect which is always produced by the mixture of Gothic buildings with *round-headed* trees, I confess myself to be rather sanguine in my hopes of producing such beauty at Wembly,¹ as will render that house, which has hitherto been a reproach to the place, the leading feature of the scenery.

Instead of clogging all the improvements with the dread of showing the

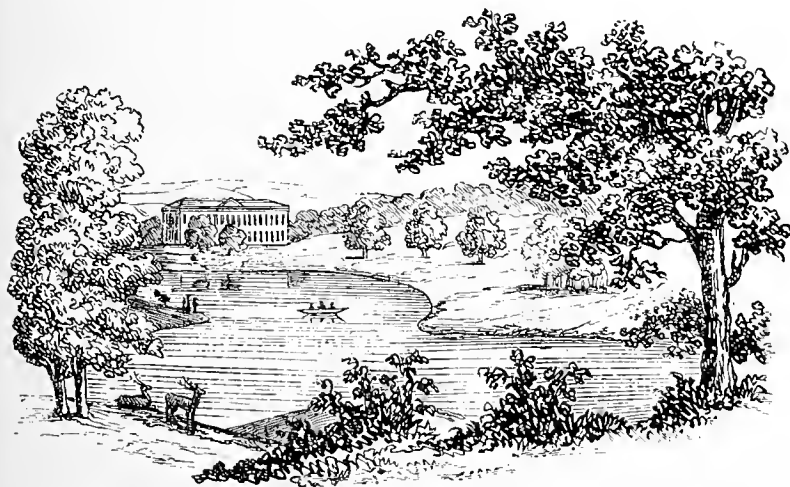


Fig. 11. View of the water at Welbeck; introduced to show the effect of a Grecian or Roman building, or one in which horizontal lines prevail.

¹One of the estates mentioned in these papers which were improved by Repton.—ED.



Fig. 13. Grecian architecture, or architecture in which horizontal lines prevail, contrasted with round-headed trees.

house, I conceive it possible, without any very great expense, to convert the house itself into the most pleasing object throughout every part of the grounds from whence it may be visible.

Having stated some arguments for adopting the Gothic style, I shall now proceed to consider the objections that may be urged against it. The first objection will arise from the expense of altering the outside, without any addition to the internal comfort of the mansion. The same objection may, indeed, be made to every species of external ornament in dress, furniture, equipage, or any other object of taste or elegance: the outside case of an harpsichord does not improve the tone of the instrument, but it decorates the room in which it is placed: thus it is as an ornament to the beautiful grounds at Wembly, that I contend for the external improvement of the house. But in altering the house, we may add a room to any part



Fig. 14. Gothic architecture, or architecture in which perpendicular lines prevail, contrasted with round-headed trees.

of the building without injuring the picturesque outside, because an exact symmetry, so far from being necessary, is rather to be avoided in a Gothic building.

Another objection may arise from the smallness of the house, as Gothic structures are, in general, of considerable magnitude; but the character of great or small is not governed by measurement: a great building may be made to appear small; and it is from the quantity of windows, and not their size, that we should pronounce a house to be a very considerable edifice.

PROPER SITUATIONS FOR A HOUSE

However various opinions may be on the choice of a situation for a house, yet there appear to be certain principles on which such choice ought to be founded; and these may be deduced from the following considerations:

First. The natural character of the surrounding country.

Secondly. The style, character and size of the house.

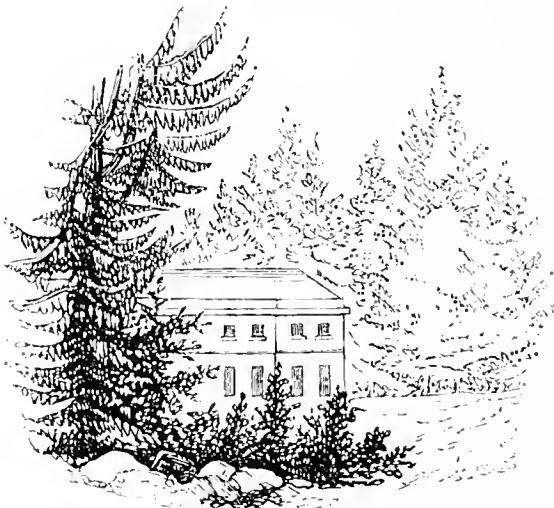


Fig. 15. Grecian architecture, or the architecture of horizontal lines, contrasted with spiry-topped trees.



Fig. 16. Gothic architecture, or that in which perpendicular lines prevail, contrasted with spiry-topped trees.

Thirdly. The aspects of exposure, both with regard to the sun and the prevalent winds of the country.

Fourthly. The shape of the ground near the house.

Fifthly. The views from the several apartments; and,

Sixthly. The numerous objects of comfort, such as a dry soil, a supply of good water, proper space for offices, with various other conveniences essential to a mansion in the country, and which in a town may sometimes be dispensed with, or at least very differently disposed.

It is hardly possible to arrange these six considerations according to their respective weight or influence, which must depend on a comparison of one with the other, under a variety of circumstances, and even on the partiality of individuals in affixing different degrees of importance to each consideration. Hence it is obvious that there can be no danger of sameness in any two designs conducted on principles thus established, since in every different situation some one or more of these considerations must preponderate; and the most rational decision will result from a combined view of all the separate advantages or disadvantages to be foreseen from each.

It was the custom of former times, in the choice of domestic situations, to let comfort and convenience prevail over every other consideration. Thus the ancient baronial castles were built on the summit of hills, in times when defense and security suggested the necessity of placing them there, and difficulty of access was a recommendation which, in our happier days, exists no more. But when this necessity no longer operated (as mankind is always apt to fly from one extreme to the other), houses were universally erected in the lowest situations, with a probable design to avoid those inconveniences to which the lofty positions had been subject;

hence the frequent sites of many large mansions, and particularly abbeys and monasteries, the residence of persons who were willing to sacrifice the beauty of prospect for the more solid and permanent advantages of habitable convenience, amongst which, shelter from the wind and a supply of water were predominant considerations. Nor shall I withhold the following conjecture, which I



Fig. 17. Oblique view of the avenue at Langley Park



Fig. 18. Effect of cutting down some of the trees in the avenue at Langley Park.

hope will not be considered as a mere suggestion of fancy: When such buildings were surrounded by trees, for the comfort of shade, might not the occasional want of circulation in the air have given the first idea of cutting long narrow glades through the woods, to admit a current of wind? and is it not possible that this was the origin of those avenues which we frequently see pointing from every direction towards the most respectable habitations of the last two centuries?

AVENUES

It seems to have been as much the fashion of the present century to condemn avenues



Fig. 19. Avenue at Hanslope Park.

as it was in the last to plant them; and yet the subject is so little understood that most people think they sufficiently justify their opinion in either case by merely saying, "I like an avenue," or, "I hate an avenue." It is my business to analyze this approbation or disgust.

The several degrees of pleasure which the mind derives from the love of order, of unity, antiquity, greatness of parts, and continuity, are all in some measure gratified by the long perspective view of a stately avenue. For the truth of this assertion I appeal to the sensations that every one must have felt who has visited the lofty avenues of Windsor, Hatfield, Burleigh, etc., before experience had pointed out that tedious sameness, and the many inconveniences which have deservedly brought avenues into disrepute. This sameness is so obvious that, by the effect of avenues, all novelty or diversity of situation is done away; and the views from every house in the kingdom may be reduced to the same landscape, if, looking up or down a straight line, betwixt two green walls, deserves the name of landscape.

Among the inconveniences of long, straight avenues, may very properly be reckoned that of their acting as wind-spouts to direct cold blasts with more violence upon the dwelling, as if driven through a long tube. But I propose rather to consider the objections in point of beauty. If at the end of a long avenue be placed an obelisk, or temple, or any other eye-trap, ignorance or childhood alone will be caught or pleased by it. The eye of taste or experience hates compulsion, and turns away with disgust from every artificial means of attracting its notice. For this reason an avenue is most pleasing which, like that at Langley Park, climbs up a hill, and, passing



Fig. 20. Part of the Avenue at Hanslope Park cut down. This view shows that, in looking along an avenue, its effect will not be destroyed by cutting down a number of trees, unless the trunks of a portion of those that remain be disguised by bushes, such as thorns, hollies, etc.

over its summit, leaves the fancy to conceive its termination.

One great mischief of an avenue is that it divides a park and cuts it into separate parts, destroying that unity of lawn or wood which is necessary to please in every composition. This is so obvious that, where a long avenue runs through a park from east to west, it would be hardly possible to avoid distinguishing it into the north and south lawn, or north and south division of the park.

But the greatest objection to an avenue is that (especially in uneven ground) it will often act as a curtain drawn across to exclude what is infinitely more interesting than any row of trees, however venerable or beautiful in themselves; and it is in undrawing this curtain at proper places that the utility of what is called breaking an avenue consists; for it is in vain we shall endeavour, by removing nine-tenths of the trees in rows, to prevent its having the effect of an avenue when seen from either end. Our figures 17 and 18 may serve to show the effects of cutting down some chestnut trees in the avenue at Langley, to let in the hill, richly covered with oaks, and that majestic tree, which steps out before its brethren like the leader of a host. Such openings may be made in several parts of this avenue with wonderful effect, and yet its venerable appearance from the windows of the drawing-room will not be injured, because the trees removed from the rows will hardly be missed in the general perspective view from the house. And though I should not advise the planting of such an avenue, yet there will always be so much of ancient grandeur in the front trees, and in looking up this long vista that I do not wish it should be further dis-

turbed, especially as the views on each side are sufficiently capable of yielding beauty; and when seen from the end rooms of the house the avenue will act as a foreground to either landscape.

Most of the large trees at Hanslope stand in avenues; yet their pleasant shade forbids the cutting down of many of them, merely because the false taste of former times has planted them in rows, at least till those plantations which are now made shall better replace the shelter which the avenues in some measure afford. Our figures 19 and 20 give an idea of breaking the avenue to the north, which is not to be done by merely taking away certain trees, but also by planting a thicket before the trunks of those at a distance, as we may be thus induced to forget that they stand in rows. The addition of a few single trees, guarded by cradles, though often used as an expedient to break a row, never produces the desired effect. The original lines are forever visible.

Besides the character which the style and size of the house will confer on a place, there is a *natural character of country* which must influence the site and disposition of a house; and though, in the country, there is not the same occasion, as in towns, for placing offices underground, or for setting the principal apartments on a basement storey, as it is far more desirable to walk from the house on the same level with the ground, yet there are situations which require to be raised above the natural surface. This is the case at Welbeck, where the park not only abounds with bold and conspicuous inequalities, but in many places there are almost imperceptible swellings in the ground which art would in vain attempt to remedy, on account of their vast breadth. They are evident defects whenever they appear to cut across the stems of trees and hide

only half their trunks; for, if the whole trunk were perfectly hid by such a swell, the injury would be less, because the imagination is always ready to sink the valley and raise the hill, if not checked in its efforts by some actual standard of measurement. In such cases the best expedient is to view the ground from a gentle eminence that the eye may look over and, of course, lose these trifling inequalities.

The family apartments are to the south, the principal suite of rooms to the east, and the hall and some rooms of less importance to the west; when, therefore, the eating room and kitchen offices shall be removed to the north, it is impossible to make a better disposition of the whole, with regard to aspect. I shall therefore proceed to the fourth general head proposed for consideration, viz., *the shape of the ground near the house*; and as the improvement at Welbeck originally suggested by his grace the Duke of Portland has, I confess, far exceeded even my own expectations, I shall take the liberty of drawing some general conclusions on the subject from the success of this bold experiment. At the time I had the honor to deliver my former opinion my idea of raising the ground near the house was confined to the west front alone; and, till it had been exemplified and executed, few could comprehend the seeming paradox of burying the bottom of the house as the means of elevating the whole structure, or, as it was very wittily expressed, "moulding up the roots of the venerable pile, that it might shoot

up in fresh towers from its top."

All natural shapes of ground must necessarily fall under one of these descriptions, viz., convex, concave, plane, or inclined plane, as represented in the accompanying sections, figure 21. I will suppose it granted that, except in

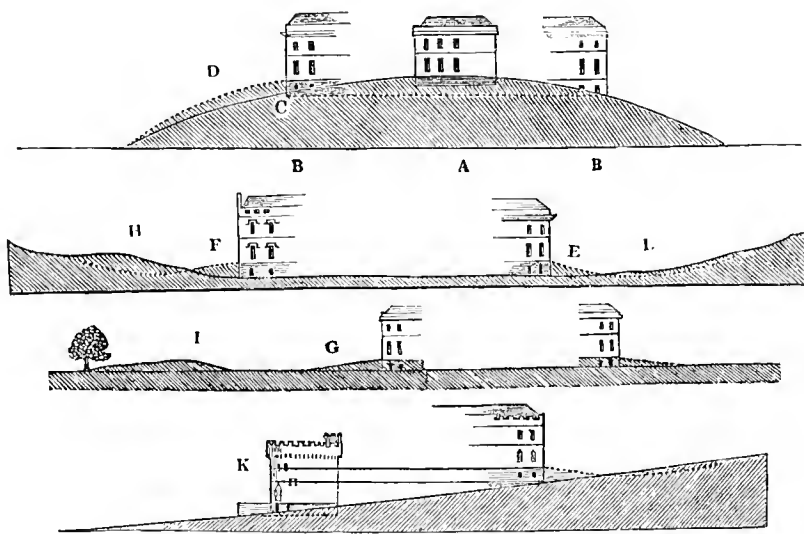


Fig. 21. Sections to show the manner of adapting houses to different natural shapes of ground.

very romantic situations, all the rooms on the principal floor ought to range themselves on the same level, and that there must be a platform, or certain space of ground, with a gentle descent from the house in every direction. If the ground be naturally convex, or what is generally called a knoll, the size of the house must be adapted to the size of the knoll. This is shown by the small building A, supposed to be only one hundred feet in front, which may be placed upon such a hillock, with a sufficient platform round it; but if a building of three hundred feet long, as BB, should be required, it is evident that the crown of the hill must be taken off, and then the shape of the ground becomes very different from its original form. For although the small house would have a sufficient platform, the large one will be on the brink of a very steep bank at C; and this difficulty would be increased by raising the ground to the dotted line D, to set the large house on the same level with the smaller one. It therefore follows that, if the house must stand on a natural hillock, the building should not be larger than its situation will admit; and where such hillocks do not exist in places proper for a house in every other respect, it is sometimes possible for art to supply what nature seems to have denied, but it is not possible in all cases; a circumstance which proves the absurdity of those architects who design and plan a house, without any previous knowledge of the situation or shape of the ground on which it is to be built. Such errors I have had too frequent occasion to observe.

When the shape is naturally either concave or perfectly flat, the house would not be habitable unless the ground sloped sufficiently to throw the water from it; and this is often effected, in a slight degree, merely by the earth that is dug from the cellars and foundations. But if, instead of sinking the cellars, they were to be built upon the level of the ground, they may afterwards be so covered with earth as to give all the appearance of a natural knoll, the ground falling from the house to any distance where it may best unite with the natural shape, as shown

at E, F, and G; or, as it frequently happens that there may be small hillocks, H and I, near the house, one of them may be removed to effect this purpose. This expedient can also be used in an inclined plane, falling towards the house, where the inclination is not very great, as shown at L; but it may be observed of the inclined plane, that the size of the house must be governed in some measure by the fall of the ground, since it is evident that although a house of a hundred feet deep might stand at K, yet it would require an artificial terrace on that side, because neither of the dotted lines shown there would connect with the natural shape; and where the ground cannot be made to look natural, it is better at all times to avow the interference of art than to attempt an ineffectual concealment of it. Such situations are peculiarly applicable to the Gothic style, in which horizontal lines are unnecessary.

These sections can only describe the shape of the ground as it cuts across in any one direction; but another shape is also to be considered: thus it generally happens that a knoll is longer one way than the other, or it may even extend to a natural ridge of sufficient length for a long and narrow house; but such a house must be fitted to the ground, for it would be absurd in the architect to place it either diagonally or directly across such a ridge. The same holds good of the inclined plane, which is, in fact, always the side of a valley, whose general inclination must be consulted in the position of the building. A square house would appear awry unless its fronts were made to correspond with the shape of the adjacent ground.

I shall conclude by observing that, on a dead flat or plain, the principal apartments ought to be elevated, as the only means of showing the landscape to advantage. Where there is no inequality, it will be very difficult to unite any artificial ground with the natural shape. It will, in this case, be advisable either to raise it a very few feet or to set the house on a basement storey. But wherever a park abounds in natural inequalities, even though the ground near the house should be flat, we may boldly venture to create an artificial knoll, as it has been executed at Welbeck.

THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS¹

By EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

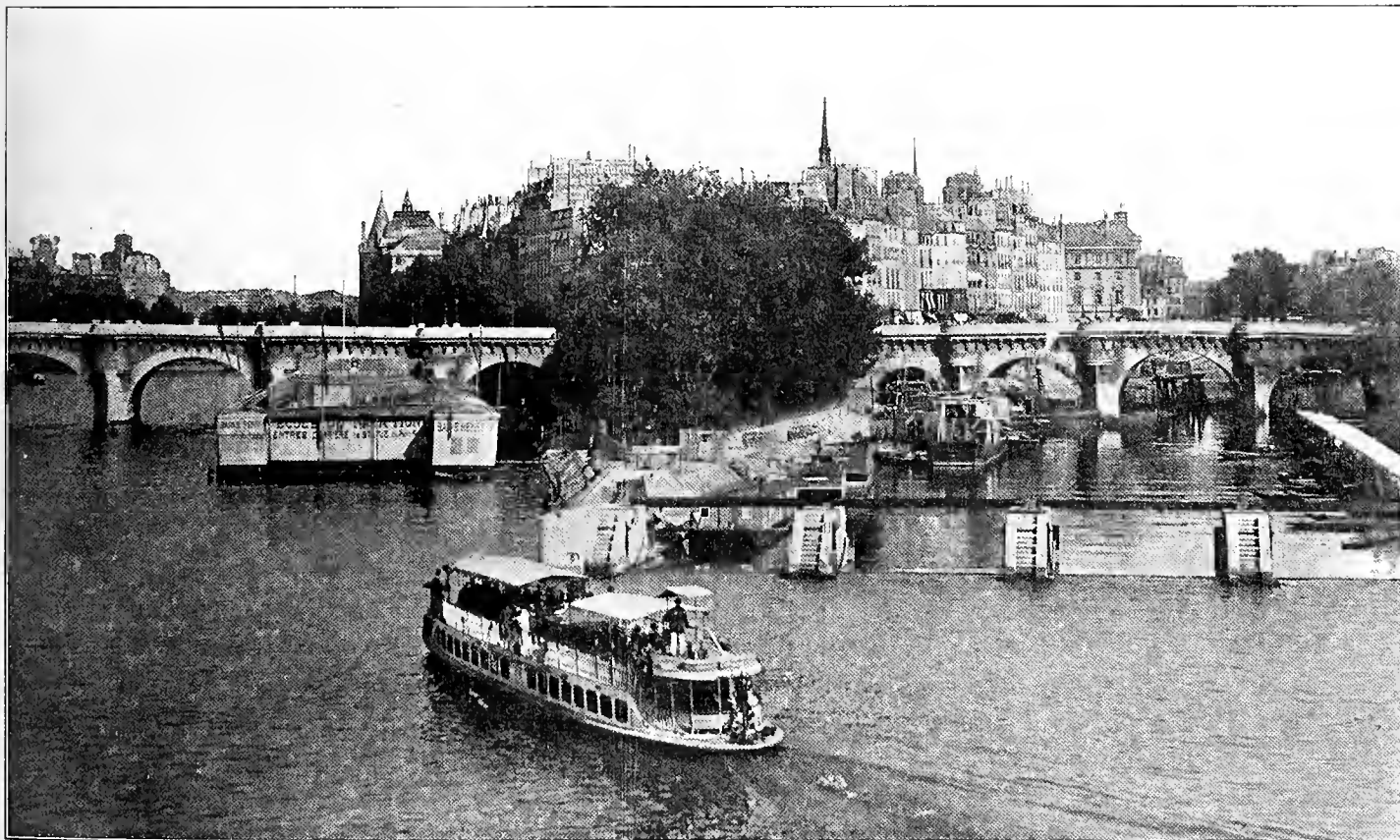
IV.—ROYAL PARIS

THE fortuitous arrangement of medieval cities does not arise from an inherent lack of the sense of symmetry in the medieval architectonic scheme. The chief cathedrals of the thirteenth century in France are superbly symmetrical. They have as definite axes as the classical monuments of later times. If the civilization of the thirteenth century had continued, these axes would doubtless have been prolonged into the surrounding regions and the older maps would have been much firmer in their disposition. But the thirteenth century, like the fifth century B. C. in Greece, never attained its full fruition. The men who built Nôtre-Dame doubtless expected that succeeding generations would give their work a fair setting, but the fourteenth century was too busy fighting to remember the magnificent

expectations of its predecessor. Later Gothic architects huddled their decadent buildings together wherever there was space, with an entire lack of symmetrical arrangement. This, being the final result of the medieval period, has given to the work of that period its total effect; extremely picturesque and charming, but entirely accidental.

The Renaissance architects in France simply followed the previous period. So far as Paris is concerned, except for the futile projects of Francis I., there was no attempt to rectify the plan. But the Renaissance had in it the germ of a different state of affairs. The architectonic style which bears that name was based on the classic scheme, and in the classic scheme, symmetry, balance and order are fundamental. The period included in the seventeenth and eighteenth centuries, which followed the Renaissance,

¹ Continued from the October number of HOUSE AND GARDEN.



THE PONT-NEUF AND ÎLE DE LA CITÉ



JEAN BOISSEAU'S MAP—1654

accepted those qualities and endeavored to realize them to the fullest extent.

The Greek type is a rectangle, every detail of which has a definite relation to the central axis. Symmetry is essential to the design. So far as the architectonic unit, the temple, is concerned, the classic feeling is completely expressed. But the Greeks themselves never carried the principle of axial symmetry into the placing of their buildings. The location of the monuments on the Acropolis is entirely accidental. Their architects even went so far as to bunch three buildings together without any scheme of arrangement.

It was left to the Romans to take the next step. When they built a fine temple or bath it was their custom to clear a space about it, and to build a court with the main building as a central attraction. The prim-

itive irregular market places were transformed into the great rectangular imperial *fora*.

The classical architectonic scheme pointed toward, but never grasped, the conception of a street or boulevard as we now know it. The best Roman streets were long and straight. As a matter of course, the triumphal arches were placed upon them and they were frequently lined with colonnades which were in themselves fine; but the streets were narrow and the façades of the houses were entirely without interest. When symmetrical arrangement was attempted, it was of the rectangular or gridiron type, which is familiar in

the plan of Pompeii. The Renaissance in Italy went but little farther. Italian cities have been so thoroughly remodeled that it is often difficult to find the original arrangement. We can point very definitely to one street, however, which in its day was considered a splendid example. The Strada Nuova, in Genoa, is superbly built, so far as the palaces which line it are concerned, but as a street it is puerile. It is too narrow to show its buildings, too narrow even for use. Compared with a fine Paris street or even one of the modern streets of Genoa, it is not a street at all. It is simply a *passage*.

Bernini's Piazza di San Pietro is fine, but that is a baroque development of the Roman forum and not a street.

The street or avenue and its fully developed type, the boulevard, which gives am-

ple space between buildings of suitable height, which provides a vista for fine monuments at its terminations or along its course, is a French invention, and, we may say, an invention of that portion of French architectural history covered by the reigns of the four Bourbons from Louis XIII. to the Revolution. At the same time it is the culmination of the classic idea of symmetry and balance in arrangement and construction. We feel, now that it has been invented, that classic architecture requires precisely this sort of setting.

AXES IN THE PLAN OF PARIS

With the development of appreciation of classic symmetry in the seventeenth century it was quite natural that architects should be dissatisfied with the medieval lack of arrangement. They felt the necessity for more firmness in the city map, more definite lines of symmetrical development. The introduction of these lines was the special accomplishment of the Bourbon period, and it is this which gives to the city of Paris its finest characteristics today. Paris, as we know it, notwithstanding the enormous labor of Napoleon III. and Haussmann, is the city which was conceived by the great designers of Louis XIV. (1643-1715).

THE RIVER

One of the chief axes of Paris is provided by nature. That portion of the Seine which lies between the Place de la Concorde and the Pont-Neuf is nearly straight and permits symmetrical architectonic arrangement.

The importance of the river axis

was clearly seen in the Renaissance period, and the northern side was charmingly treated by the architects of Catharine de Medici and Henry IV. in the construction of the Petite and Grande Galeries du Louvre. The completion of the old Louvre quadrangle, in the reigns of Louis XIII. and Louis XIV., was an important addition. The Pont-Neuf made a modest, but monumental, termination toward the east. Westward, toward Chaillot and Saint-Cloud, was open country, quiet but varied, occupied by villages which have since given their names to populous quarters of the great city.

At the commencement of the reign of Louis XIII. the southern side, the *rive gauche*, was undeveloped. The chief features were the group of buildings about the Tour de Nesle and the great meadow of the Pré aux Clercs, a large portion of which was taken up by the hôtel and gardens of "*la royne Margueritte*." With these were vari-



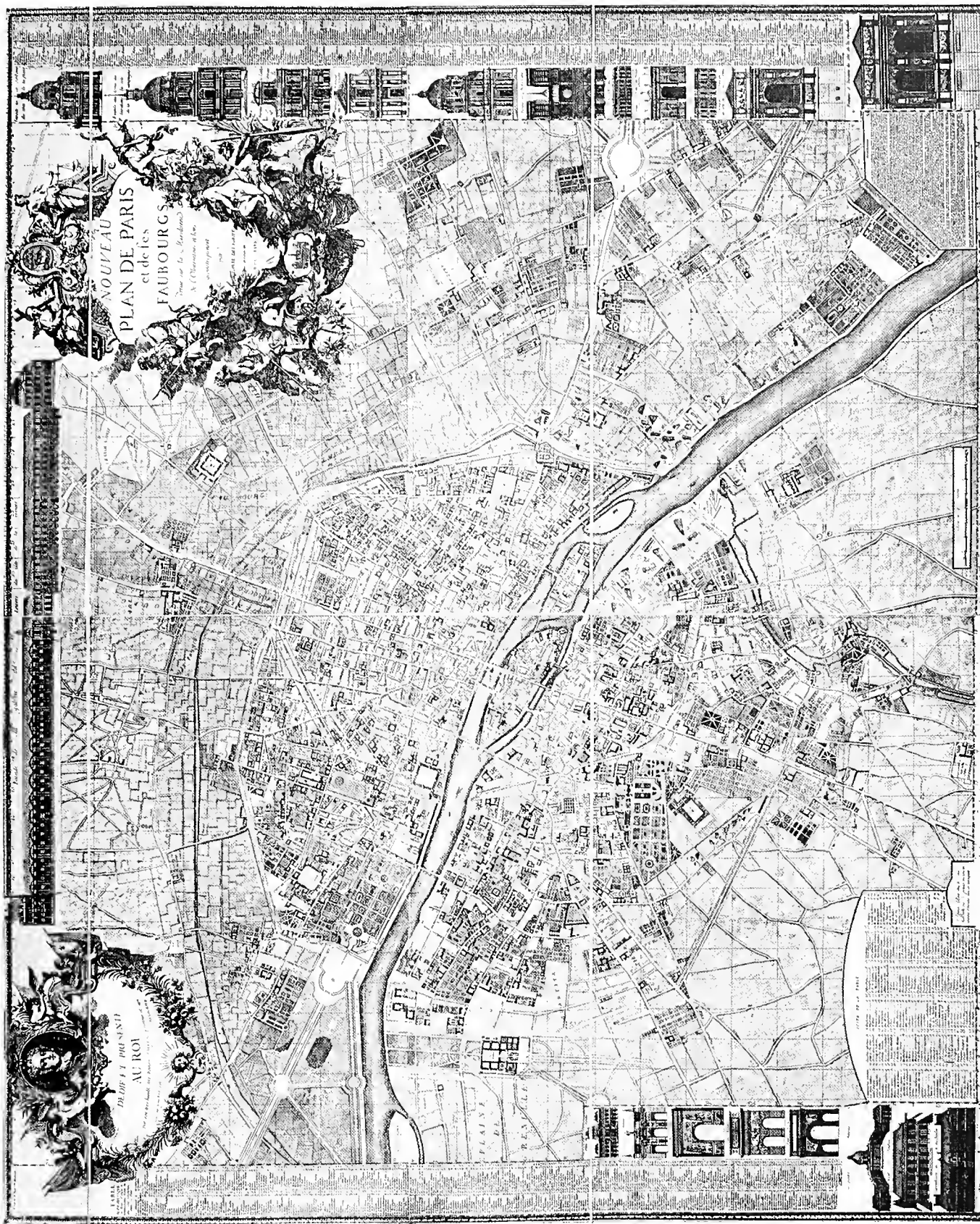
THE MAP OF PIERRE BULLETT AND FRANÇOIS BLONDEL—1676



THE MAP OF JOUVIN DE ROCHEFORT—1672

ous medieval and Renaissance hôtels and monasteries which were not especially monumental. Louis XIV. and his group of architects engaged upon the development of the Louvre, felt the need of some important monument to balance that building on the other side of the river. The splendid legacy which Mazarin left at his death in 1661 for a "Collège des Quatre Nations"

gave them precisely the opportunity which they required. Louis Lévan, chief of works at the Louvre, proposed, with the earnest support of Louis XIV., that the property about the old Tour de Nesle be secured and the new *collège* be built on the axis of the Louvre quadrangle. The scheme was accepted and the Collège des Quatre Nations, now the Institut, was built by him according



THE MAP OF THE ABBÉ DE LA GRIVE—1728

to this scheme. The Pont des Arts, a light foot-bridge connecting the Louvre and Institut, was built by Percier and Fontaine in 1802. Until the nineteenth century the rest of the southern side was devoted to various private residences, such as the Hôtel d'Orsay, Hôtel Salm Salm (now Légion d'Honneur), Hôtel de Bourbon, and Hôtel de Lassay, with

their gardens. The École des Beaux Arts, the Chambre des Députés, on the site of the Hôtel de Bourbon, and the great railroad station were contributed by the nineteenth century.

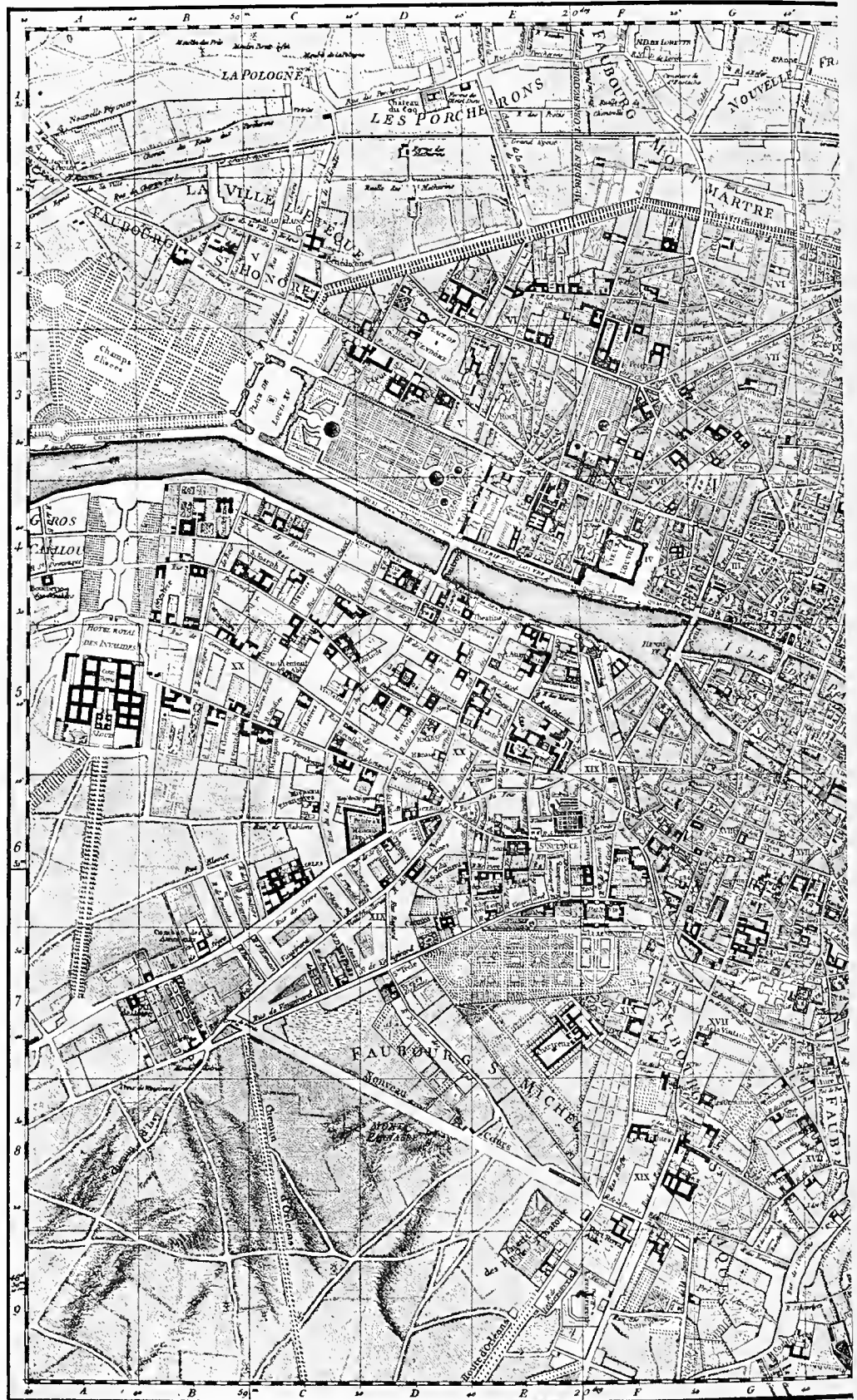
The quays on this side of the river were built at various times—Malaquais, 1669; Voltaire, 1791; d'Orsay, in the Empire; des Tuileries, under Louis XIV.

In medieval Paris the only bridge below the Ile de la Cité was that at Saint-Cloud. There was a structure here as early as 841, which was rebuilt in the fourteenth century. In the year 1564, to connect the Tuileries, then in process of construction, with its quarries at Vaugirard and Nôtre-Dame des Champs, and for the convenience of workmen who lived on the southern side, a ferry or *bac* was established. This was afterwards replaced by a wooden bridge on piles, which appears in the old maps as the Pont Rouge or Pont des Tuileries. Between 1685 and 1689 the Pont Rouge was replaced by the Pont Royal, a stone bridge, designed and executed by a Dominican monk, François Romain, with the assistance of Jules Hardouin-Mansard and Jacques Gabriel. The Pont du Carrousel is quite modern—1834.

This part of the city is a great central Cour d'Honneur with an immense basin; quite the finest arrangement of this kind ever attempted. The monuments of the Roman Forum were, of course, much more magnificent, but their arrangement was not.

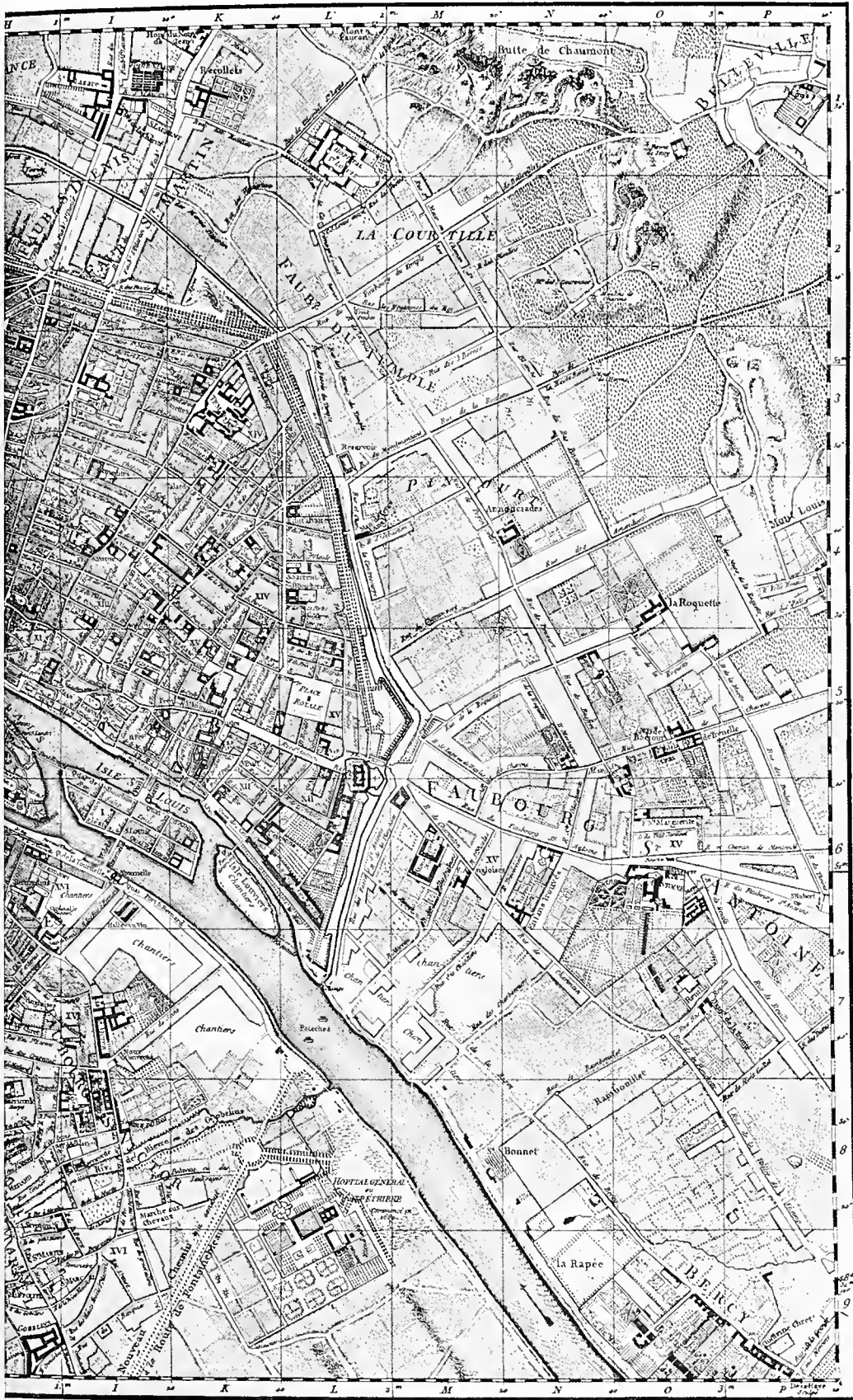
THE TUILERIES-NEUILLY AXIS

The Seine is an axis provided by nature. The architects and designers of the seventeenth and eighteenth centuries, filled with devotion to classic symmetry, felt the need of a purely architectonic line of symmetrical



THE MAP OF ROBERT

development. This was found in the production of the axis of the garden of the Tuileries as it appears in the plate of Du Cerceau illustrated in the last article. In the seventeenth century the garden was completely remodeled by Le Nôtre. This famous garden designer was born at the Tuileries,



DE VAUGONDY—1760

where his father was gardener before him. He succeeded his father in 1637 and had charge of the work during the rest of his life. His design for the garden is probably represented by a plate in the "Grand Blondel," which corresponds with the present arrangement, except that many of the par-

terres have been planted with trees.

The garden of the Tuileries ended with the *enceinte* of Charles IX., which came to the river at the Place de la Concorde. Beyond this point to the west was a large area of waste land the control of which seems to have been secured by Henry IV. in anticipation of the proper growth of the royal domain in this direction. It remained crown property until November 27, 1792, when the revolutionary government took possession. It was ceded to the City of Paris August 20, 1828.

In 1600 the entire district of the Champs-Élysées was absolutely unarranged. It was waste land such as abounds in the outlying regions of every great city. The name "*Champs-Élysées*" occurs first in the plan of Nicolas de Fer, published in 1697. The improvement of the Champs-Élysées did not begin on the axial line, but along the northern bank of the river which turns a little to the left at the Place de la Concorde.

A fine promenade with four rows of trees was begun here early in the reign of Louis XIII. for the use of Marie de Medici, queen of Henry IV., which is, to this day, called Cours la Reine. It appears first in the map of Boisseau (1654).

After Le Nôtre had elaborated his scheme for the garden of the Tuileries, the main



THE ARC DE TRIOMPHE DU TRÔNE

From the "Grand Blondel"

avenue of the Champs-Élysées was begun, which first appears in the plan of Jouvin de Rochefort (1672) under the name "Avenue des Tuileries." This plan also shows the *rond point* of the Champs-Élysées, the Avenue Montaigne and Avenue d'Antin radiating from it, although, of course, they do not take these names until much later. We must remember that in all these old maps, work projected and work accomplished are not clearly separated. The form of the avenues is precisely that of the Cours la Reine, *ronds points* with straight connecting roads. Anyone who is familiar with the French forests, like Fontainebleau and Saint-Germain, knows how common the type is. The time of its origin is not known, but as a rule common types are old types. The map of the Abbé de la Grive (1728) gives the name "Avenue de Neuilly" to the portion east of the *rond point*, thus indicating a definite intention to carry the street through to that village. It is possible that it followed the line of an old road already in use.

The beautiful plan de Roussel (1730) carries the Avenue de Neuilly through to the village and develops the Place de l'Étoile.

The plan of Verniquet (1798), the finest map made before the nineteenth century, gives a beautiful representation of the en-

tire Champs-Élysées region at the end of the eighteenth century. Napoleon and his successors added the Arc de Triomphe. The Champs-Élysées were entirely remodelled by Haussmann in 1859.

A great square at the bend of the river where the *enceinte* of Charles IX. ended, was undoubtedly included in the original scheme, which it is easy to ascribe to Le Nôtre and Louis XIV. In all the early maps the Cours la Reine does not begin at the Tuileries garden, but at a carefully determined distance from it, which agrees with the present limitations of the Place de la Concorde. In the plan of Bullet and Blondel (François Blondel, architect of the Porte Saint-

Denis), which bears the date 1676, the actual space reserved for the great square is carefully shown. At this moment only one axis was contemplated. An avenue balancing the Cours la Reine on the northern side is shown.

The beautiful *plan cavalier* of Turgot (1739) represents the Rue Royale completed on the northern side. The plan of Vaugondy (1760) gives the square its first name, Place de Louis XV., and defines the outline as it has remained to this day. It shows also the location of the equestrian statue of Louis XV. In the plan of Jaillot (1775) the beautiful scheme of Gabriel is elaborated. The plan of Verniquet (1798) gives the Pont Louis XVI., now de la Concorde.

Jacques-Ange Gabriel, the architect who created the Place de la Concorde, was the son of Jacques-Jules Gabriel and the grandson of Jacques Gabriel, one of the architects of the Pont Royal. In 1752 Jacques-Ange entered the famous *concours* for the construction of the Place Louis XV. His plans were accepted and the square finished in 1763. The colonnades on the north side were finished in 1772.

Gabriel, delicate architect that he was, felt that the space left for the Place Louis XV. by the designers of the previous reign was too large and broke it up charmingly by

an arrangement of depressed parterres. Moreover he allowed nothing to appear in either axis except the equestrian statue of Louis XV., which was easily dominated by the architectural masses. The square assumed the name Place de la Concorde in the Revolution and retained the form which Gabriel gave it until 1836, when, under Louis-Philippe, the vast mass of the obelisk of Luxor and its attendant fountains was planted in the center and the parterres of Gabriel's design destroyed. In considering the eighteenth century scheme for the Place de la Concorde it should be remembered that the design of Coutant d'Ivry for the Madeleine called for a dome which would have made a much more interesting center for the two colonnades on the northern side than the present design.

PLACE DU TRÔNE (DE LA NATION) AND COURS DE VINCENNES

Having established the great axis leading from the Tuileries to Neuilly, it was natural that the classic designers of the period should wish to carry it through the city. All that they accomplished, however, was the determination of its direction at the eastern end, leaving future generations to build the connecting links. An irregular site for a large place to balance the Place de l'Étoile was chosen in the Rue du Faubourg Saint-Antoine, beyond the abbey of that name, for which a fine arch was designed by Claude Perrault, the architect of the Louvre façade. The first stone of this work was laid by Louis XIV. in 1670, but it was soon abandoned and its place taken by a plaster model which in time disappeared. The plan of Jouvin de Rochefort (1672) which gives our first pic-

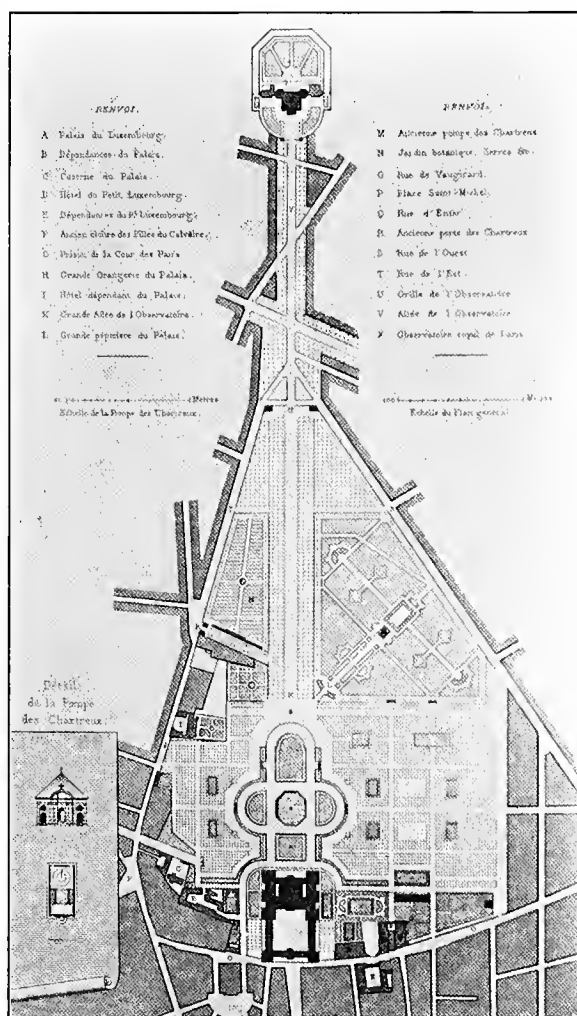
ture of the Place du Trône, at the same time sketches plainly the scheme for the Avenue de Vincennes, or, as we call it now, Cours de Vincennes, having the same form as the Avenue de Neuilly. The construction of the Rue de Rivoli and the improvement of the Rue Saint-Antoine and the Rue du Faubourg Saint-Antoine in the reign of Napoleon III. connected the Place du Trône with the Place de l'Étoile in a way which is convenient enough, but probably far less dignified than the original designers would have desired. The Place du Trône (now de la Nation) appears in the later maps in the form which it has at present.

THE LUXEMBOURG-OBSERVATOIRE AXIS

In addition to the great lines which we have described, various lesser axes appear in other parts of the city in connection with important monuments.

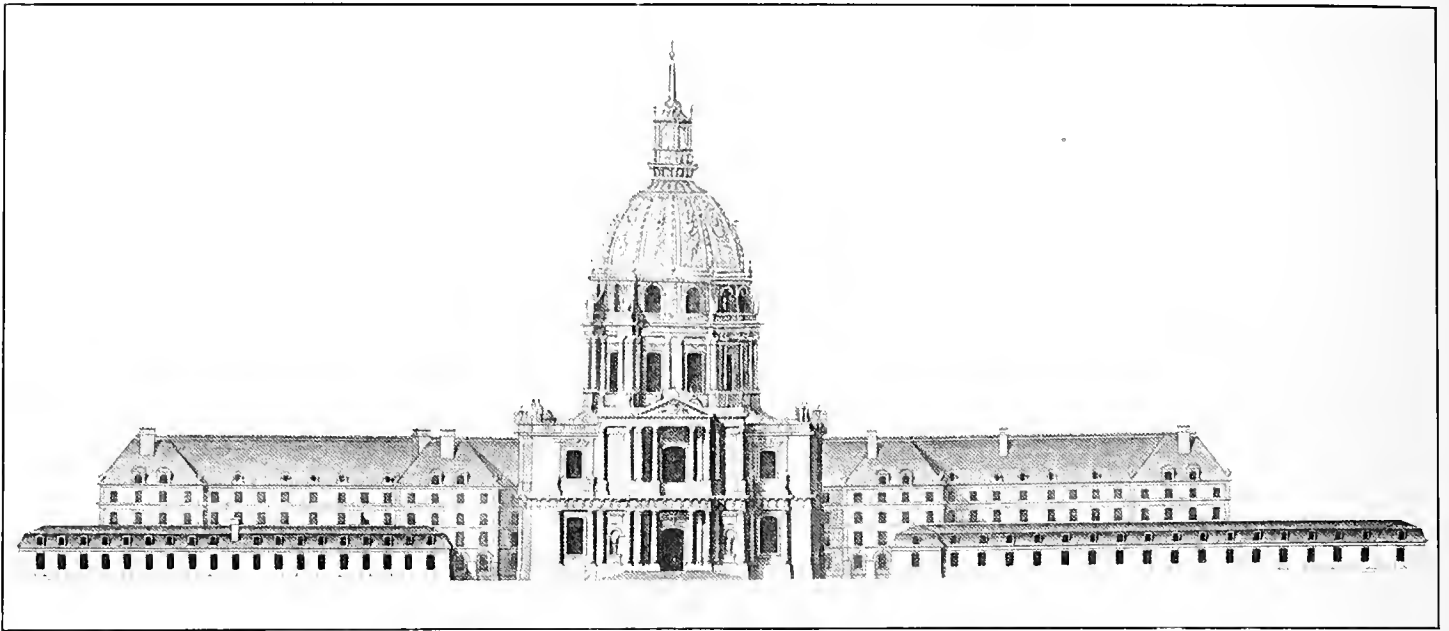
In the later Roman occupation the portion of Lutèce lying in the southwestern

angle formed by the road to Montrouge and that to Vaugirard was occupied by a pretorial camp. In 1257 a large part of it was taken up by the monastery of the Chartreux, which remained until it was destroyed by the Revolution in 1790. About the middle of the sixteenth century Robert de Harley bought property in this area on the north side of the Rue de Vaugirard, which passed in 1583 to the Duc de Piney-Luxembourg, whose name is still attached to it. Marie de Medici, the widow of Henry IV., bought the land in 1613, and her architect, Salomon de Brosse, built upon it between 1615 and 1620 the splendid palace which we now call the Luxembourg, the most complete and perfect, if not the largest, monument of



PLAN OF THE LUXEMBOURG GARDEN IN THE REIGN OF LOUIS-PHILIPPE

From Gisors



THE HÔTEL DES INVALIDES

From Granet

its kind in Paris. De Brosse was a relative of Androuet du Cerceau and quite properly took as the model for his building the old château of Verneuil sur l'Oise (now destroyed) which is supposed to have been built by the founder of the family and is represented in his "Plus excellents Bâtimens." The Luxembourg also resembles somewhat the posterior portions of the Pitti Palace, the home of Marie de Medici, in Florence. De Brosse designed the original garden of the Luxembourg in 1613, and in the same year began the aqueduct of Arcueil, which follows closely the line of the old Roman work described in our first article.

The Petit Luxembourg, to the west of the main palace, was built by Richelieu in 1629. Further to the west was the convent of the Filles du Calvaire, of which only a fragment now remains.

The meridian of Paris passes a little to the west of the Luxembourg and over the hill to the south, where both the aqueducts terminated. This hill was a convenient site for the much needed observatory which was built in 1667 by Claude Perrault, under the direction of Colbert, the minister of Louis XIV. The Luxembourg and the Observatoire are not precisely in the same axis, but the divergence is not great, and the possibility of bringing them into the same scheme was doubtless clearly in the minds of the old designers. Under the Consulate and the Empire the property of the Chartreux was added, the western portion of the garden cut

off, and a connecting avenue built between the monuments. The beautiful central parterre, laid out by De Brosse, was much injured in the reconstruction. In the reign of Louis-Philippe (1830-1848) the ensemble was elaborated in a charming way. Haussmann added several splendid decorations but lost some fine features.

The Luxembourg-Observatoire axis shows well the steadying effect which a fine axial thoroughfare with symmetrical arrangement of monuments and gardens has upon the map of a city. The Tuileries-Neuilly axis is finer, of course, but its extreme length makes it much less intelligible, less easily grasped.

THE HÔTEL DES INVALIDES AND ÉCOLE MILITAIRE

The kings of France always had a care for their disabled and dependent soldiers. In early days the *droit d'Oblat* permitted them to billet their men upon the monasteries. The monks and the soldiers, however, did not agree, and in the time of Henry IV. the complaints of both became so bitter that in 1600 this king established the *Maison royale de la Charité Chrétienne* as a military asylum in the Faubourg Saint-Marceau. The experiment was a failure, and after 1605 the invalid soldiers went back to the monasteries. After the peace of the Pyrenees in 1659 Louis XIV. found leisure to take up this important matter. A location was discovered in the Plaine de Grenelle, a part of the old fief of Saint-Germain des Prés, and the Hôtel des Invalides was built by the archi-

fects Libéral Bruant and Robert de Cotte. The splendid church in which the tomb of Napoleon has been placed was designed by Jules Hardouin-Mansard.

If we look at the map of Jouvin de Rochefort (1672) in which the Invalides first appears we will see that it occupies a perfectly free position in open country and that a slight change would have brought its axis into line with that of the Avenue d'Antin and the *rond point* of the Champs-Élysées. It is surprising that this fact was not recognized at the time. Instead it was left to the present generation to create a new axis, that of the Pont Alexandre III. and the two Palais des Beaux Arts.

In placing the Hôtel Royale, the École Militaire, and the Champs de Mars, which were designed by Jacques-Ange Gabriel and executed by A. Brogniart between 1752 and 1787, more foresight was shown. The axis of the monument in this case was arranged to pass over the hill at Passy, where in the nineteenth century the *rond point* of the Place du Trocadero and the great exhibition palace of that name were built.

The interesting plexus of *ronds points* and avenues to the south of the Invalides and École Militaire was developed in the eighteenth century nearly in its present form.

THE BOULEVARDS

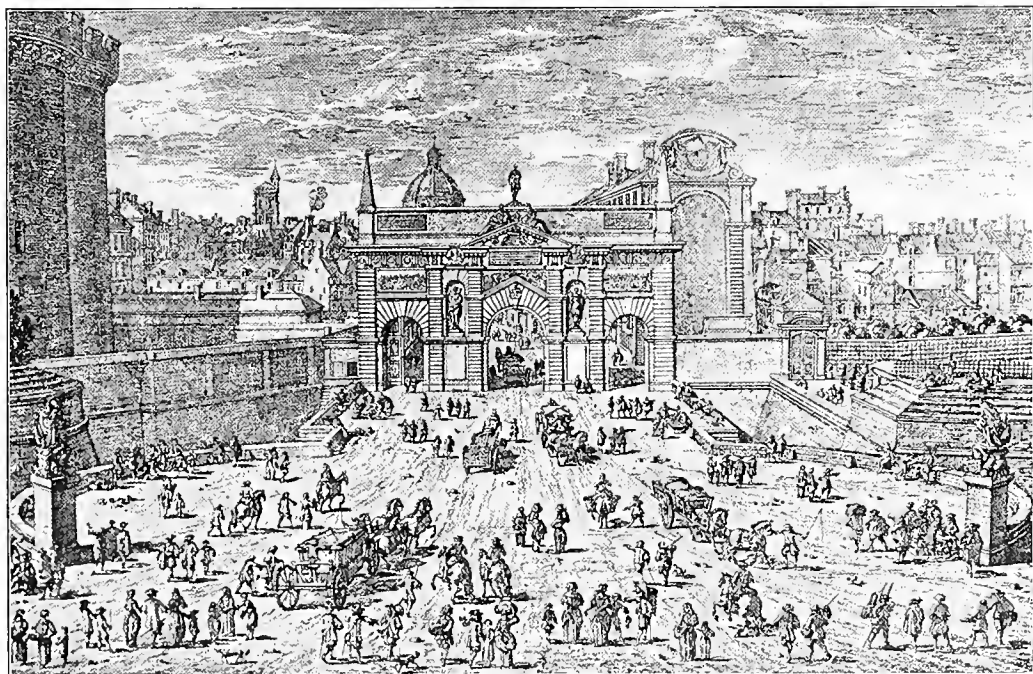
Improvements in artillery during the early seventeenth century rendered the old masonry wall of Charles V. less and less valuable. It was gradually replaced by earthworks in the form of bastions which were called "*boulevarts*." The derivation of the word has never been made out.

The powerful governments of Richelieu and the great ministers of Louis XIV. were responsible for many wars, but they managed to do their fighting at a distance from Paris, so that

for two centuries the city enjoyed profound peace, a vast relief from the perpetual civil wars of the sixteenth century. The great bastions or "*boulevarts*," abandoned by the military authorities, were found to make excellent parks for the people. Occasionally trees were planted upon them and parterres laid out. The bastion to the north of the Bastille and the Porte Saint-Antoine was especially popular. In the plan of Gomboust (1652) it is called the "*boulevard de la Porte Saint-Antoine*," and in that of Boisseau (1654) the "*grand boulevard*."

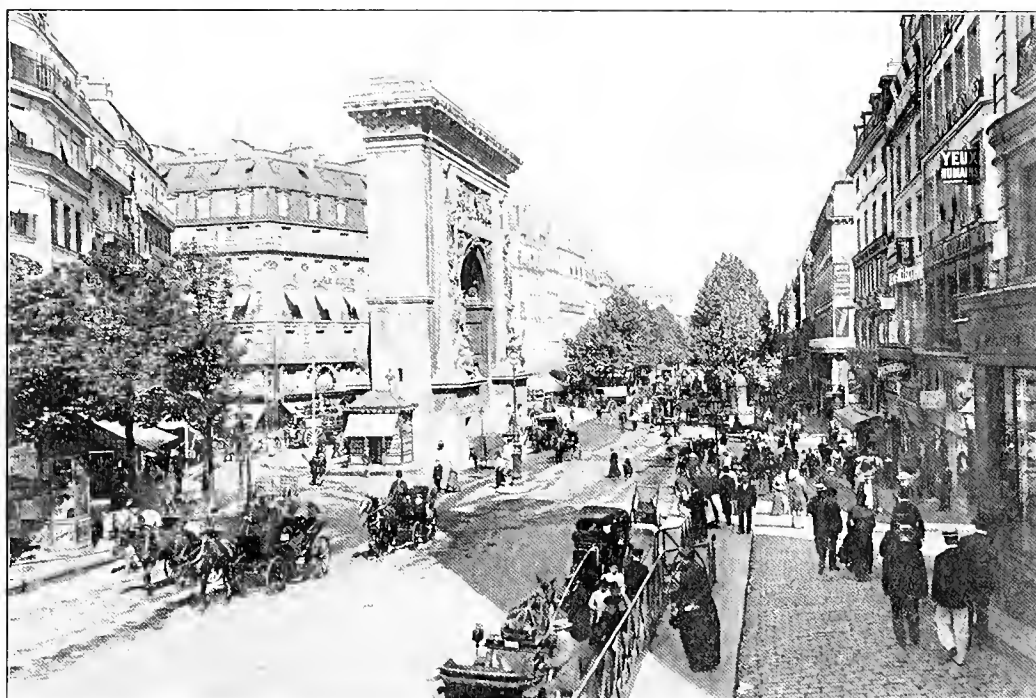
In the beautiful map of Bullet and Blondel (1676) the old fortifications are entirely removed and in their place a system of *ronds points* and straight connecting avenues is drawn, which is speculative, of course, but shows clearly what the intention was. The actual execution of the scheme was gradual. Even in the days of Haussmann the boulevards were extremely rough. The name *boulevarts* is not actually transferred from the bastions to the avenues until the map of Jaillot (1775). Before this they were called *cours* or *rues de remparts*.

In the reign of Louis XIV. the medieval gates were replaced by a superb series of triumphal arches designed by François Blondel. Two of these, the Porte Saint-Denis (1671) with sculpture by Girardon and Michel Anguier, and the Porte Saint-Martin, are still in existence. The beautiful Porte



THE PORTE SAINT-ANTOINE

From Maquet



THE PORTE SAINT-DENIS

Saint-Antoine and the Porte Saint-Bernard were destroyed in the Revolution.

The system of boulevards which the age of Louis XIV. bequeathed to Paris has been repeated in nearly every European city where the destruction of *enceintes* has given opportunity. The finest example is the Ringstrasse in Vienna, where the boulevards have been made connecting links in a system of parks and architectural centers.

THE MUR D'OCTROI AND THE OUTER SYSTEM OF BOULEVARDS

In 1786 the farmers of taxes secured the construction of a light wall about the entire perimeter of the city. The map of Verniquet shows that with this wall, on its outer side, there was constructed, or perhaps only planned, a series of avenues quite similar to the inner ring of boulevards already partly carried out. The avenues of the Mur d'Octroi, greatly improved in the time of Haussmann, are represented by the boulevards passing through the Place de l'Étoile, Place des Ternes, Place de Clichy, the regions of la Chapelle, la Vilette, Ménilmontant, Charonne, the Place du Trône (de la Nation) Place de Daumesnil to the river at the Pont de Bercy. On the south side the Mur d'Octroi with its avenues followed approximately the line of the Boulevards de Grenelle, Garibaldi, Pasteur, de Vaugirard, Edgar Quinet, Raspail, Saint-Jacques, d'Italie,

de la Gare to the Pont de Bercy. The Mur d'Octroi was abolished in 1860, but some of the pavilions which were erected by the architect Ledoux for the convenience of the tax gatherers still remain at the Barrières d'Enfer, de la Vilette, de Charanton, du Trône and de Bercy.

THE LOUVRE AND THE TUILLERIES

It is difficult to pass over the history of Bourbon Paris without stopping to describe

the prodigious constructions which were always in progress at the two great palaces which are so near the heart of the city. But vast as these operations were, they were all contained in the scheme which was definitely determined upon in the reign of Henry IV. The colonnade of Claude Perrault was a splendid accident. The quadrupling of the design of Pierre Lescot did not add to its beauty. The Salle d'Apollon is larger but not finer than the Petite Galerie. But our task is, chiefly, with topographical conditions, and these, so far as they cover the Louvre and the Tuileries, may be easily explained.

The *enceinte* of Charles V. divided the space between the palaces unequally into two portions; the larger, toward the Louvre, was filled with ordinary city streets and houses until Haussmann cleared it up. Between the *enceinte* and the Tuileries was the private garden of that palace, called in the older maps *Parterre de Mademoiselle*, from Mademoiselle de Montpensier, who was housed at the Tuileries in 1638. In 1662 Louis XIV. used a part of the garden for the magnificent *fête* which he called the Carrousel. Revolutionary Paris has held the name ever since.

The consideration of the various schemes for connecting the two palaces on the northern side may be taken up to better advantage with the final execution of that work under Napoleon III.

THE PLACE VENDÔME AND PLACE DES VICTOIRES

The creation of a great public square, similar to the Place Royale of Henry IV., between the Rue Saint-Honoré and the Rue des Petits-Champs, was suggested by Louvois, a minister of Louis XIV., in 1683. The site was occupied by the Hôtel de Vendôme, built in the reign of Henry IV. The original scheme for the new *place* was a grand affair. It was to be called Place des Conquêtes and to be built on three sides, that on the Rue Saint Honoré being left open. It was intended to serve as a monumental civic center providing accommodations for the Bibliothèque, all the Academies, the Monnaies and several foreign embassies. The scheme of Louvois was too extravagant for

execution. After 1698 it was recast in its present residential form and constructed by Jules Hardouin - Mansard, under the name Place Louis-le-Grand.

The Place des Victoires was a private enterprise undertaken by François d'Aubusson, Vicomte de la Feuillade, who erected here a monument to Louis XIV. in 1686.

THE PALAIS-ROYAL

Like the Louvre and Tuileries, and a vast number of monuments public and private which we have not space for here, the Palais-Royal is extremely significant architecturally, but its topographic importance is not great. In fact, it was not placed with any regard for the rest of the Paris map and is, at this moment, an obstruction to the natural traffic and intercourse of the city.

(To be continued)

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PERSPECTIVE VIEW OF APPROACH TO THE MANHATTAN BRIDGE
The Architectural Treatment designed by Canère & Hastings

Drawn by Jules Guerin

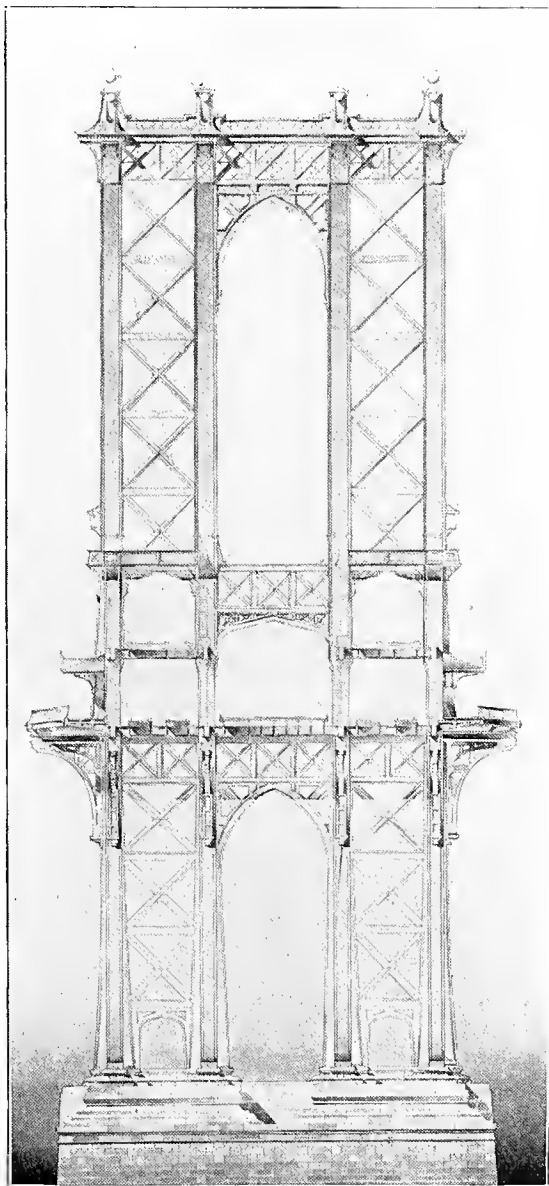
NEW ARCHITECTURAL DESIGNS FOR THE MANHATTAN BRIDGE

IN abandoning the project to use eyebar chains and returning to wire cables in the construction of the new Manhattan Bridge over the East River the municipal authorities of Greater New York determined also upon a revision of the architectural part of the design. This work was assigned to the firm of Carrère & Hastings, whose sketch plans of the decorative features of the bridge are in the hands of the Municipal Art Commission. As the foundation of one of the main towers is already completed and that of the other is well under way, the Commission's decision should not be long delayed.

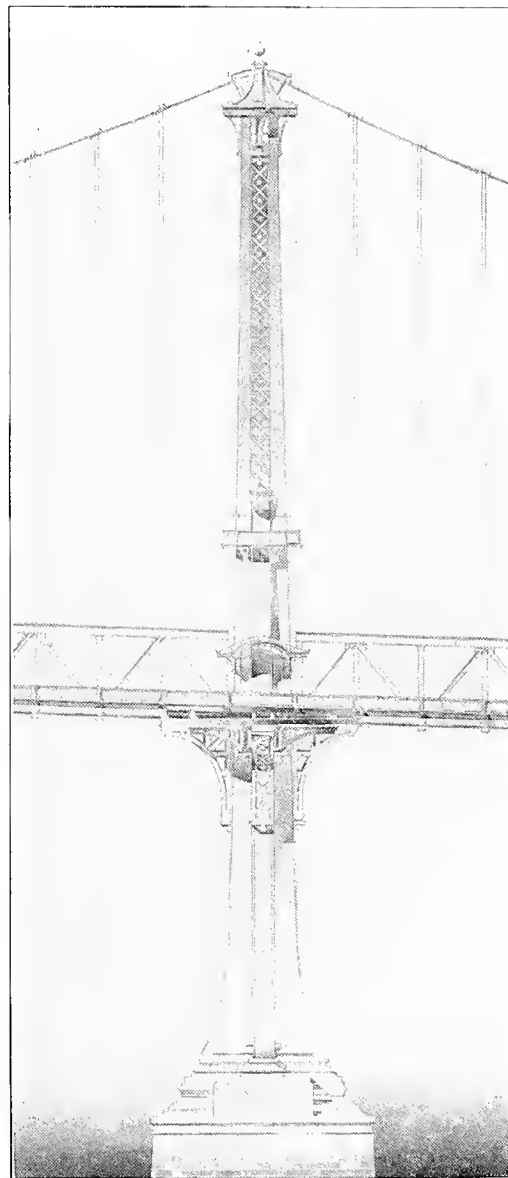
In this bridge the engineers have profited by the lessons learned in the construction of the Brooklyn and Williamsburg bridges. The reduction in the size of the openings for traffic through the massive stone towers of the Brooklyn Bridge was necessarily so great that freedom of circulation is materially restricted at these points. In the case of the Williamsburg Bridge there is none of the impressive solidity of the older bridge, and at the same time the lighter steel towers above the roadbed are conspicuously angular and common-

place in all their parts. By contrast, the lines of the steel structures bearing the Manhattan Bridge, from pier to cable-saddle, are so simply and delicately drawn as to give the appearance of great beauty to the slim shafts of the towers. In fact, the architects were so impressed at the first view by the beauty of the lines furnished by the engineers that they declared the towers needed but little decoration.

Acting in this spirit of restraint, they have abstained from any mere decorative treatment on top of the towers and above the cables, and have contented themselves with

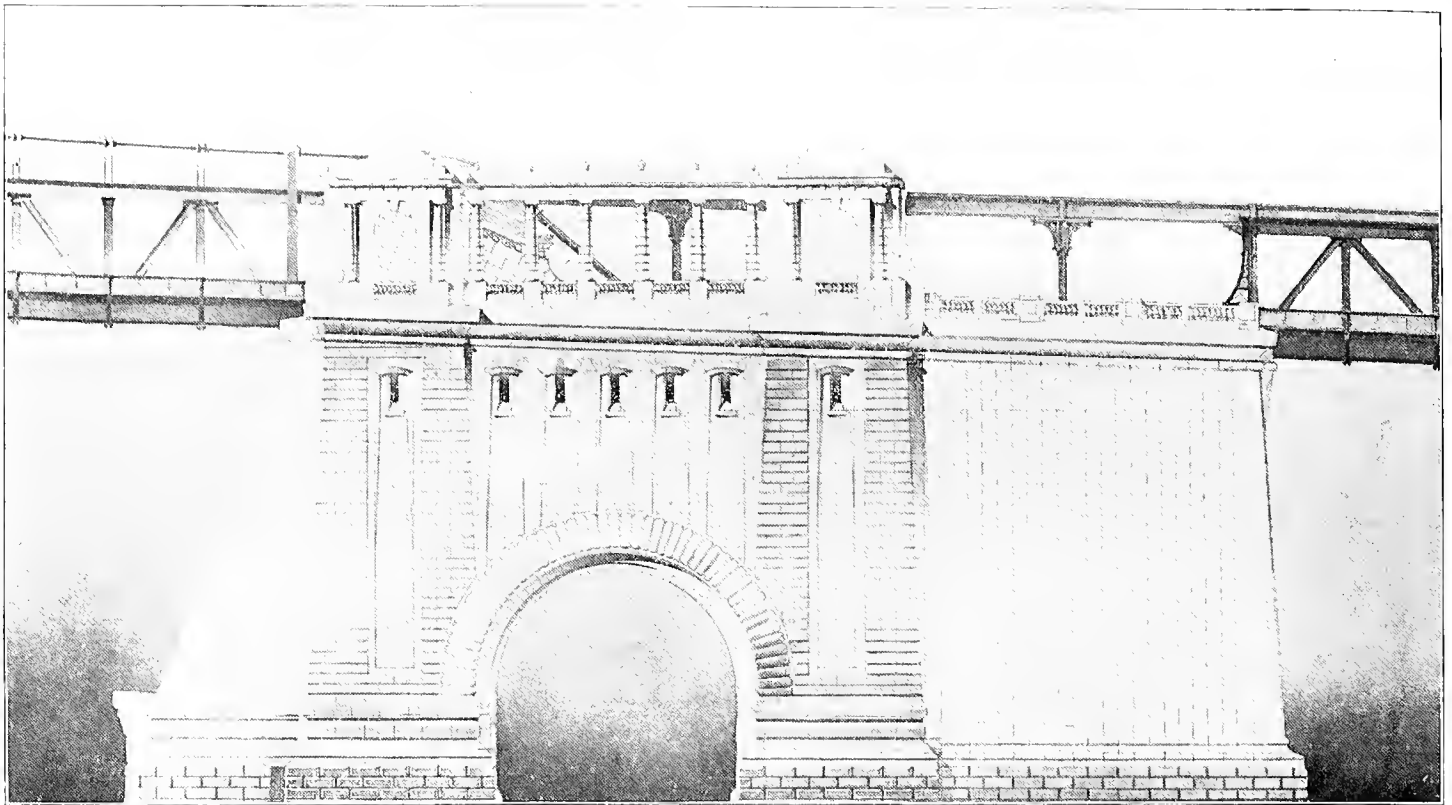


Front Elevation

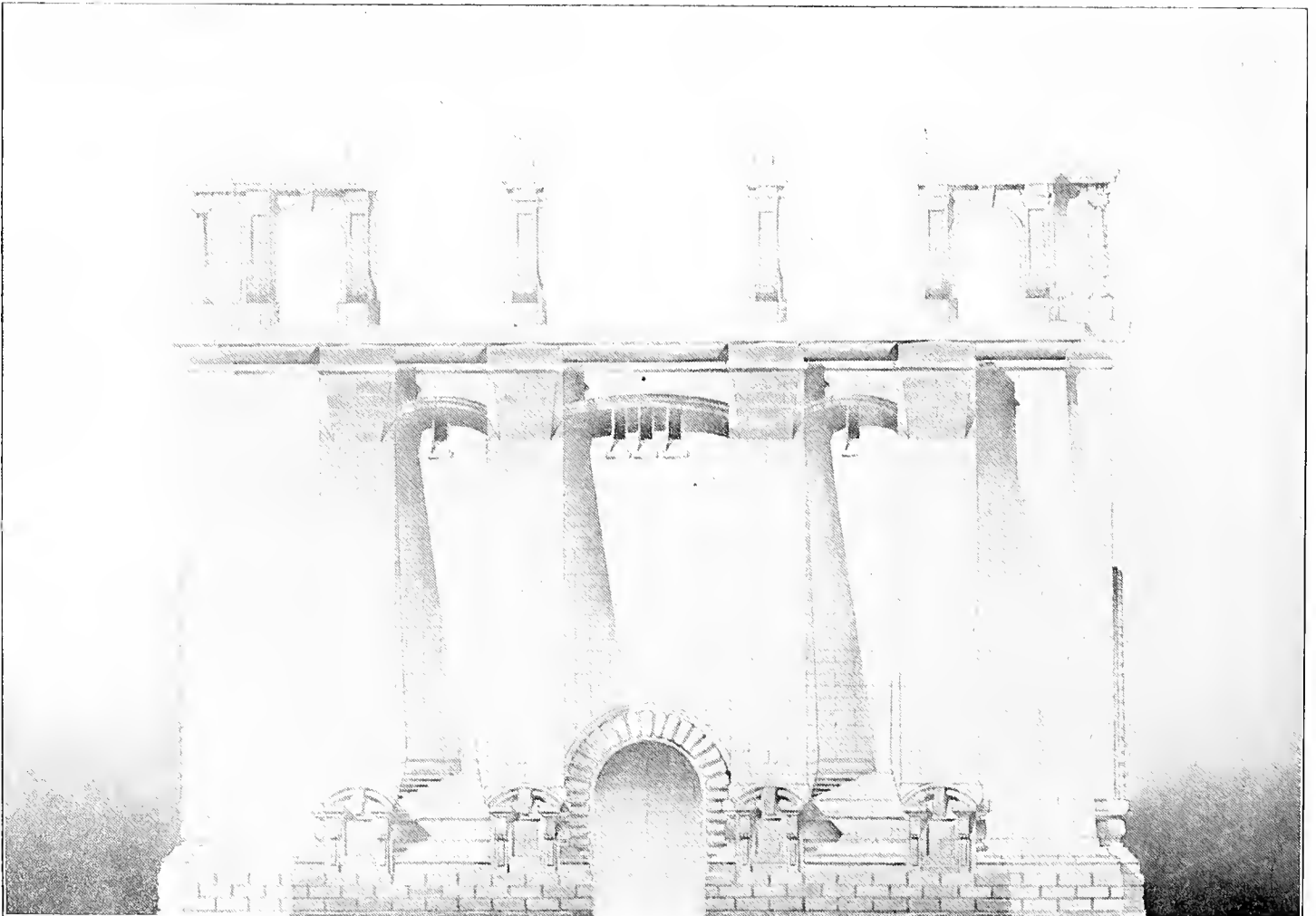


Side Elevation

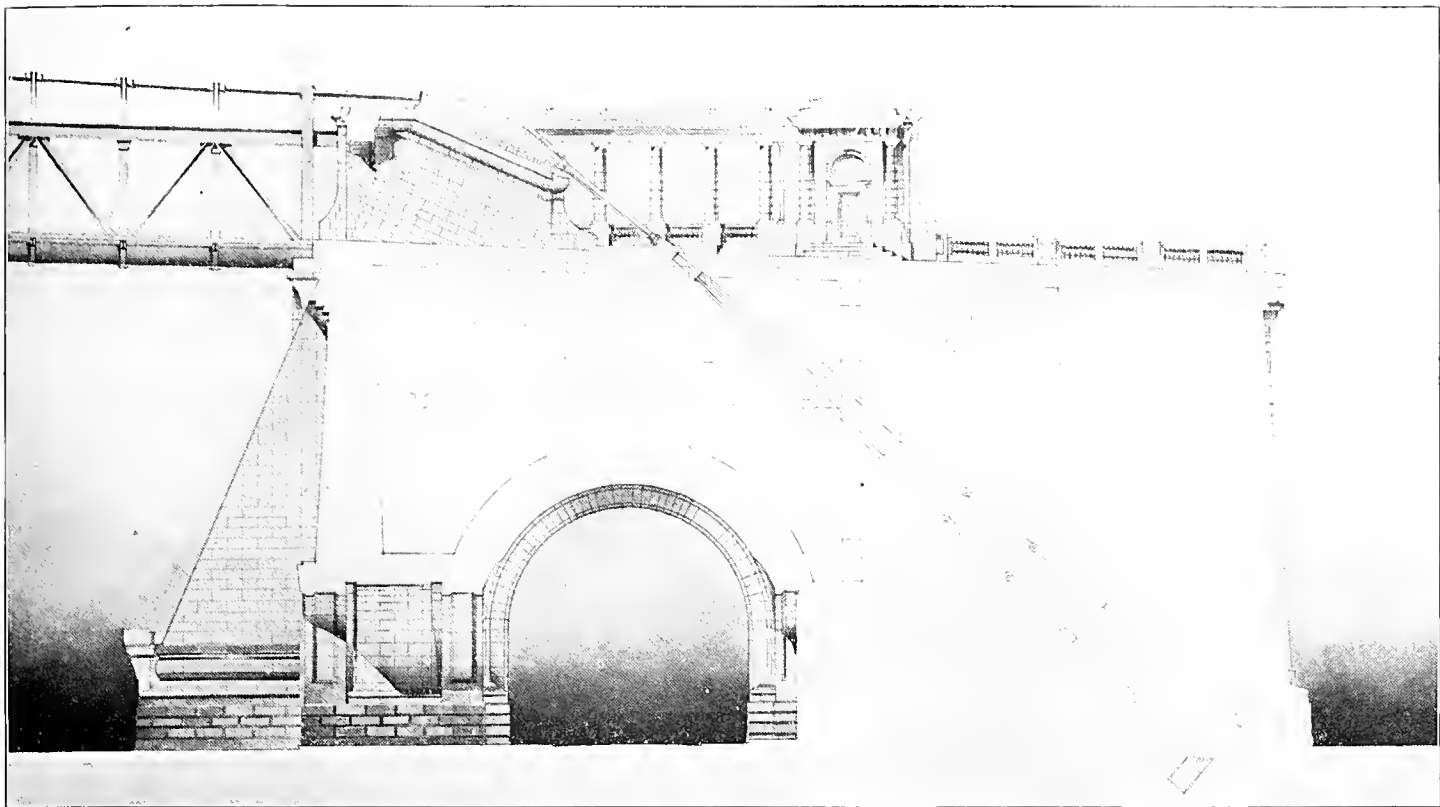
ONE OF THE TOWERS



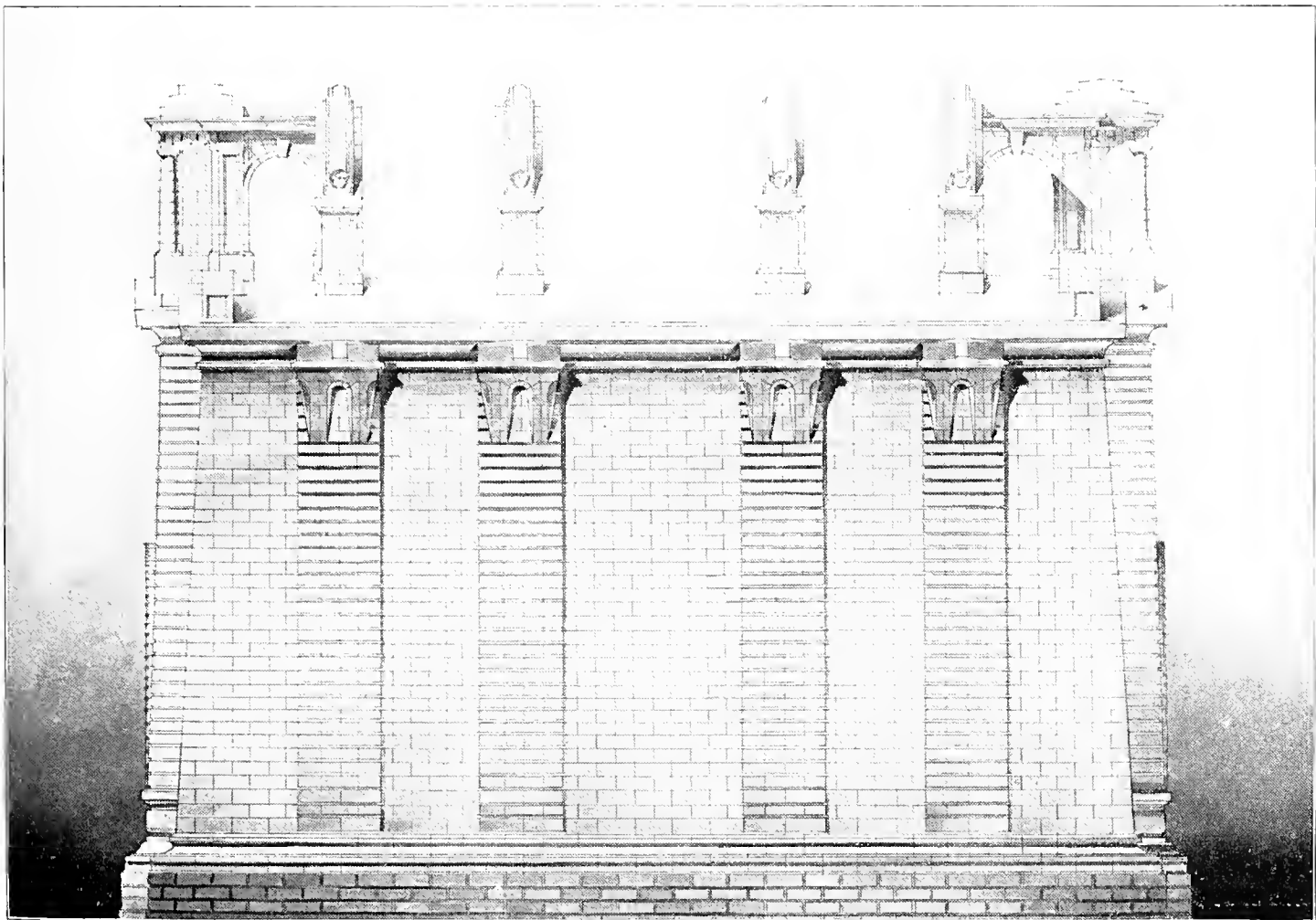
SIDE ELEVATION OF ONE OF THE ANCHORAGES



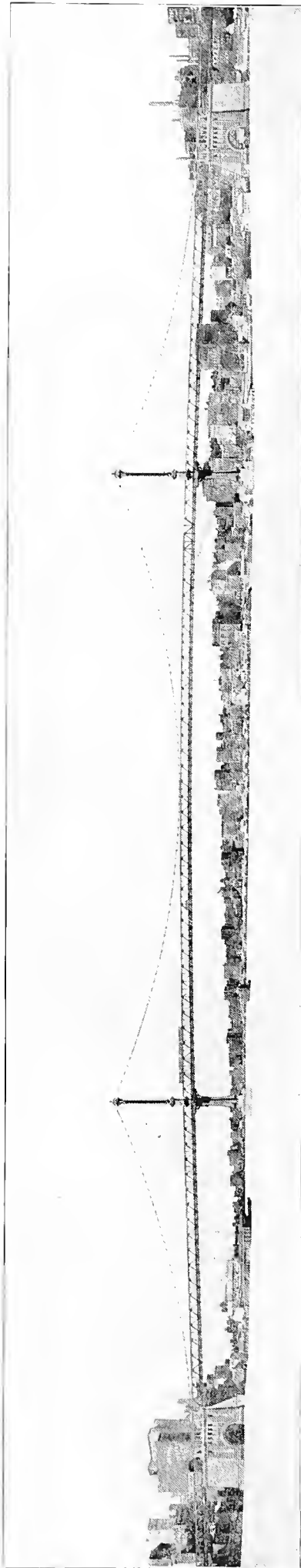
ELEVATION OF AN ANCHORAGE LOOKING TOWARD APPROACH



SECTION OF ONE OF THE ANCHORAGES



ELEVATION OF AN ANCHORAGE LOOKING TOWARDS TOWER



GENERAL ELEVATION OF THE MANHATTAN BRIDGE

crowning the towers with a cornice effect, under the lines of the cables, like the cap of a column under an architrave. This cornice has a wide projection, and about it are concentrated all the decorative features in a gallery effect extending the full width of the tower.

An interesting development of the architectural design is the way in which sheltered resting places or observation galleries are added outside the towers on a level with the roadbed. Each of these is covered with an iron and copper hood, which affords an opportunity for a minor variation in the general color effect of the steel work. These galleries are about thirty-six feet long and five feet wide. A short distance above them are smaller uncovered galleries. The galleries have been popularly described as "roof gardens," although, in point of fact, they are merely narrow balconies which lead out of the main footway and extend around the outer tower posts.

In the treatment of the towers the architects were necessarily restricted to mere matters of detail work in iron, which, viewed in conjunction with the great masses and interlacings of the structural steel work, are almost wholly overshadowed. The really important feature of their design is the stone work over the anchorages. Their purpose, as they have explained it in a letter accompanying the plans, has been to give "some expression in stone above the roadbed of the immense amount of masonry necessary under the roadbed for the construction of the anchorage. On the one hand, this affords us an opportunity to bring stone construction in contact with the great amount of necessary iron construction, and on the other hand makes it evident to all crossing the bridge that they are on the anchorage by some other method than by the mere change in the pavement material."

The anchorage, which has an area of about two hundred and twenty-five feet in length by one hundred and seventy-five feet in width, as seen from the street, is devoid of unnecessary ornament, entire dependence being placed upon the strictly structural decoration and the effects obtained by the large masses of material and stone jointing. Massive buttresses on the water side carry the saddles to receive the cables and also serve to take up the thrust given by the cables.

Coming to the spaces over the anchorage, the design of the stone work is an impressive court treatment, which gives extra width at this part of the thoroughfare and makes room for spaces off from the general circulation where pedestrians can rest on their way over the bridge and obtain a magnificent view of the city and the river. The pavilions of the colonnade on either side are long and low and detract in no way from the sense of great height derived from the main towers in a general view of the bridge. Within, the pavilions are about one hundred and sixteen feet long by twelve feet wide, in the clear. On each side stairways connect with the interior of the anchorages and thence lead to the street below. By examination of the perspective (see page 240) it will be

seen how the masonry supports for the anchorage saddles are made a part of the architectural scheme connecting the colonnades.

In conclusion, it is well to repeat this high tribute paid by Messrs. Carrère & Hastings to the work of the engineers, O. F. Nichols, Chief Engineer of the Department of

Bridges, and R. S. Buck, Consulting Engineer: "The main lines of the cables and suspended trusses, as given to us by the engineers, are, in our opinion, the most beautiful we have ever seen in any bridge, expressing as they do the rational and simple solution of the problem from the engineering point of view."

NATURE'S CHIAROSCURO IN ITALY

NOT without reason is the artists' term for effects of light and shade made up of the Italian *chiaro*, "light," and *oscuro*, "darkness." For in Italy preëminently one may enjoy such effects and in Italian gardens Nature's care for just this matter is the cause for no little of their vaunted charm.

Though but rarely considered, it is to the wonderful contrasts of light and dark masses that this charm is due even more than to the artfulness with which the landscape gardener introduced his famous architectural and sculptural features.

The old claim of formal *versus* natural gardening is just now to the fore; but in discussing the classic method we are prone to forget that the classicists, instead of despising Nature (and especially Nature's sunlight) rather called her to their aid and worked together with her.

If you will compare some of the Italian formal gardens with some northern examples I think you must agree with me that there is a glamour, a mysterious radiance about the south-

ern gardens that is somehow lacking in the north. It is not the glamour of romance and antiquity that I mean. England and Scotland are brimful of romance and age. But it is sunshine,—alive, shimmering, exuberant, exultant; 'tis a glamour of another ilk and none the less real because it is intangible, indescribable.

And for this you must come to Italy.

Come into the garden at Tivoli, this garden that has been so photographed and painted and described. Yet in spite of all, the Villa d'Este holds its own and still hides many a dear secluded spot unprofaned by the hurried tourist wearily following his voluble

guide. Come into this nook where we may sit and look out over the artificial lakes. The trees and shrubs which surround us are dense and dark as if illimitable forests hemmed us in. The mysterious gloom of the black cypress trees is scarce lightened by the witchlike glitter of silver birches. Yet the pools themselves are liquid sunshine, for they were so placed as to catch every



THE GARDEN AT ASOLO
Formerly Queen Caterina's

drop of light, and Nature has given them the power to give it out to us, if you will, in thousands of radiant smiles.

"These old villas with their deserted gardens make me so insufferably sad!" Thus spoke a lady to me at dinner the other night. She put me in a passion, and yet when I go into the d'Este palace (which by the bye is but the worse half of the villa proper) I can sympathize with her. I grant these old Italian palaces, no matter how magnificent,

how architecturally sublime, give me what children call the shivers. The huge barrack-like apartments, the dim-lit spaces, the dark recesses, the damp oozing from old masonry, these give the most forlorn of feelings. Dilapidation, the vanity of wealth and pomp and power, the gruesomeness of past comedy, the dull weight of bygone tragedy, the sense of dust to dust, hang over the spirits like a pall.

But in the gardens all is different. Over each garden, however desolate, Nature has thrown her veil of beauty. In those outdoor realms stray sunbeams play at hide and seek among the ruined balustrades. The sun itself peeps at me through yonder green vista. Lizards laze in the very loneliest places and a chance bird chirps somewhere in the branches.

I step upon the moss-grown terrace. From the distance I catch sounds like the buzzing of a swarm of bees. It is only a little jumble of brown-skinned urchins who are calling out to each other while they tumble about at play in the street a dozen rods below.

Over on the hill beyond the cypresses that lift impressive fingers skyward, one insignificant dot, that means a man, a donkey and a cart, moves slowly along the shining road. Truly, life is not strenuous here, but none the less is there life and love and joy, and doubtless also sorrow. But we have dreamed



POOLS OF THE VILLA D'ESTE GARDENS

long enough in Tivoli. Let us leave lower Italy and come up into the Highlands, as Dr. Robertson calls them, of this sunny land.

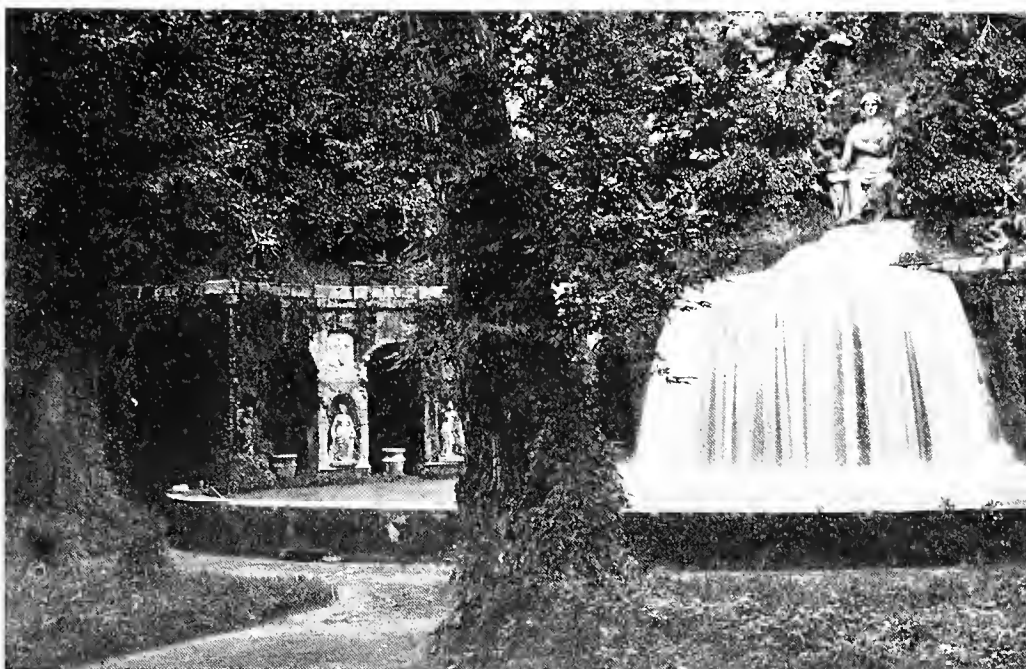
We have grown used by now to the flat bareness of the Italian architecture, to the sparsity of windows and to the vast surfaces of plain wall that made us think at first (yes, confess it) of barracks and prisons and factories. By now we are able to realize that whereas in

England or Scotland a castle wall does literally "frown," here in the land of the sun the walls and towers beam upon us. There is a placid look of indulgence about them akin to that, shall we say, of the superior priesthood contemplating the frailties of the laity. It is all the same, whatsoever gloomy or tragic interior history may lurk behind these smiling villas—what skeletons in the closet, so to speak, the walls may hide—what matters it to the walls!

Come with me up into the little mountain town of Asolo, which the poet Browning "discovered" in one of his gypsy wanderings and which he has made famous forever by the story of how Pippa passed that way.

Long ago someone else, we do not know whom, discovered the tiny hill town for Queen Caterina Cornaro. Here the exiled queen held a miniature court in imitation of the court in Cyprus that should have been hers, and here she solaced herself for the loss of sham glories by the gain of some true pleasures, and here, like all Italian grand dames, she patronized arts and letters.

Today what is left of Caterina's royal palace has been turned into an artist's studio



THE GREAT FOUNTAIN AT THE VILLA D'ESTE

by Barrett Browning. The veritable old tower up which the courtiers used to pass has lent itself admirably to modernity, and in marked contrast to the rich gloom of typical Italian villas the lightness of the color scheme is startling. Yet when all is said, though few people would have dared leave the walls of a room so white and bare, the result of just this whiteness that gleams in the sunlight and reflects here and there the rich gold of draperies and window hangings could hardly be bettered.

But here in this pleasant villa garden man and money, and best of all, Nature have worked together. And the result—fascination—hypnotism, if you like.

If you will spare another five minutes to walk in the shade of the pergola with me and watch the play of light on the marble columns and the gleaming statues, if you will note how even the steps are a study in light and shade, how the whole picture is set in a dark frame of ivy-draped wall,—perhaps if you linger long enough you will need no converting to my belief that chief among the various elements that go to make up our pleasure in the wonderful Italian gardens is Nature's chiaroscuro.

ESTHER MATSON



THE NEW YORK STOCK EXCHANGE PEDIMENT

AS the most widely known pedimental work in this country at Crawford's decoration of the Senate wing of the Capitol at Washington suggests a comparison, at certain points, with the sculptured tympanum of the New York Stock Exchange, which has only recently been uncovered to public view. The architectural setting of the Washington pediment and the approach from the broad paved plaza east of the Capitol are greatly in its favor. On the other hand, all the conditions of the location of the New York Stock Exchange conspire against architect and sculptor. The building is wedged tight between over-towering skyscrapers and faces a busy city street of little more than average width, so that nowhere can its chief ornament be seen to entire satisfaction. Measured merely as groups of sculpture, however, Crawford's pretentious work appears weak and incoherent in conception and crude in execution, while that of J. Q. A. Ward compels admiration by the logical exposition of a simple theme, by the skilful composition of the whole, and especially by the strong and convincing modeling of the several figures.

Not to press the comparison further, Mr. Ward, without doing violence to any of the conventions implied in the ornamentation of the flat triangle, has given a free, modern and individual rendering of the much-treated subject of Commerce and Industry. At the center of the group stands a heroic figure

of "Integrity," with outstretched hands, as if in benediction of the toilers on either hand. On the dais at her feet are two figures of cherubs. To the right bends toward her, bowed under the weight of his heavy sack of grain, a sturdy tiller of the fields; beside him is a shepherdess and her charge. To the left the figure of a mechanic stoops at his work, while behind him stands his youthful helper.

To meet the difficult problem presented by the sharp angles of the lower corners the groups include two figures each, in similar attitudes; in each case one figure rests on one knee, and the other is extended at full length. They represent, in the right hand angle, prospectors examining a piece of ore; in the left hand angle, designers working over their plans. The pediment balances to a nicety, though the secondary figures beside the mechanic and the husbandman give the impression of being out of scale.

These defects—if they be such—are more than atoned for by the effective posing and masterly modeling, especially of the nude male figures. Mr. Ward was indeed fortunate in his choice of an associate in the execution of this imposing piece of sculpture, for much of the credit for the success of the work must be accorded to Paul Wayland Bartlett, who did the actual modeling after Mr. Ward's design.

PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

BY P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

IV.

ENGLISH villagers are very proud of their gardens, which form such a charming feature of their rural life. Charles Dickens, in one of his finest passages, wrote: "In the culture of flowers there cannot, by their nature, be anything solitary or exclusive. The wind that blows over the cottage porch sweeps over the grounds of the nobleman, and as the rain descends on the just and on the unjust, so it communicates to all gardens, both rich and poor, an interchange of pleasure and enjoyment."

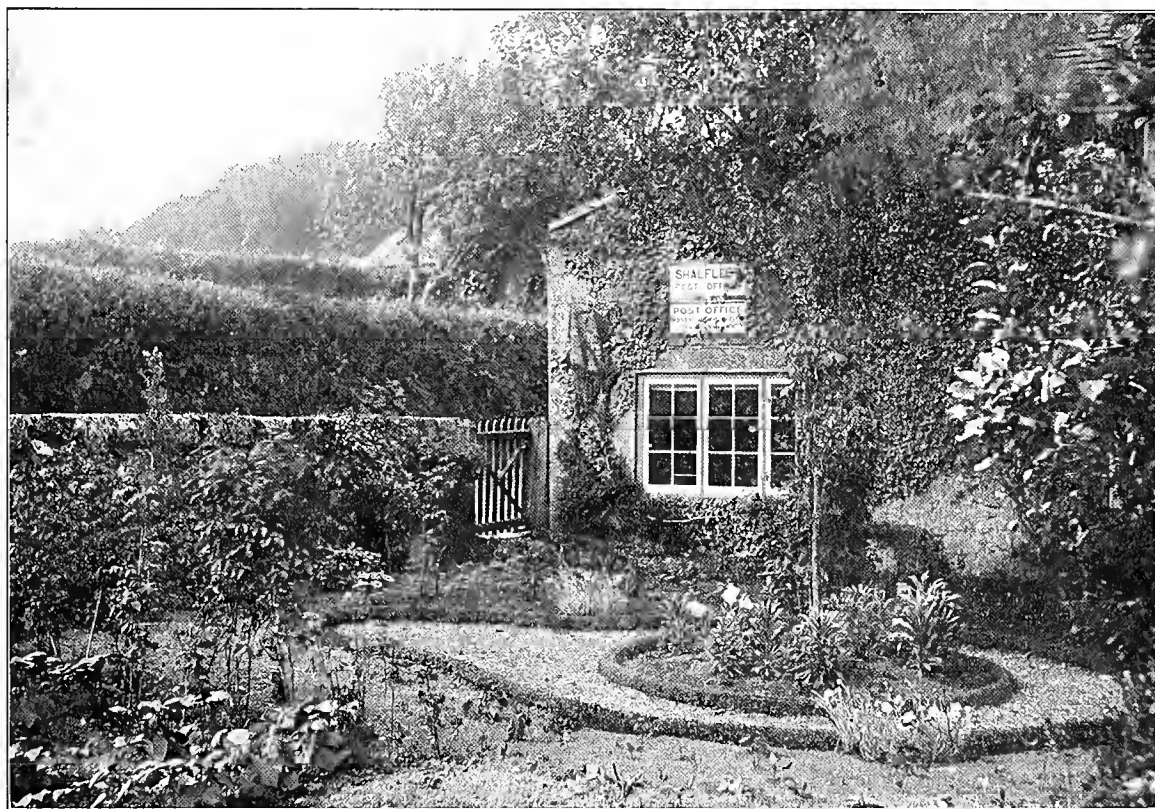
When strangers visit our shores, or when we first return from foreign travel, one of the first sights which gives pleasure and gratifies the eye, is the sight of the wayside cottages and their bright little gardens, the home of many old-fashioned flowers, the source of the cottager's supply of fruit and vegetables. These gardens combine utility with beauty.

Flowers encircle the cabbage plants and the potato crop; and although the cottager, who has a wife like unto a fruitful vine and many olive branches round about his table, is sorely tempted to increase the area of his kitchen garden and plant his "taters" and carrots in the soil once sacred to his flowers, he can scarcely harden his heart

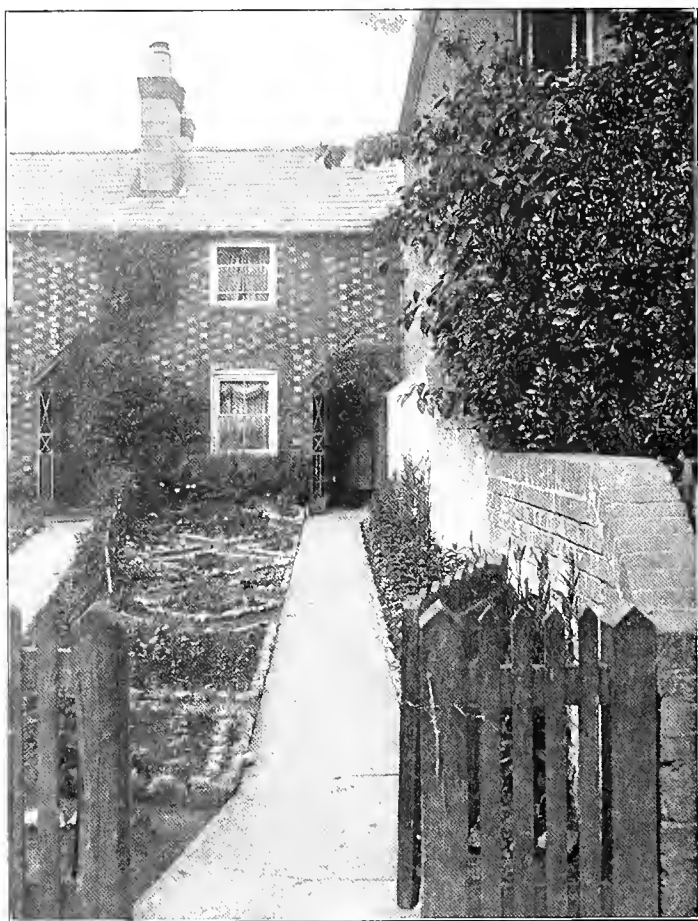
to uproot the plants in which he takes so great a pride.

The flowers, too, find a zealous friend in the busy housewife who tends them and waters them, sometimes with the contents of her teapot (hydrangeas seem to love cold tea), and watches over them as flowers love to be watched. She finds time, in spite of the olive branches, to care for these other plants which make her garden gay and bright, and values far more the gift of some roots and cuttings than a present of money.

The walls of the cottages are usually covered with creepers. A vine is trained about the porch. A Virginia creeper soars as high as the topmost gable and chimney-stack, and in the autumn clothes the cottage with its mantle of beautiful mellow brownish-red leaves. Climbing roses are not forgotten, and many a cottage can boast of its fine



THE LITTLE GARDEN OF THE SHALFLEET POST OFFICE



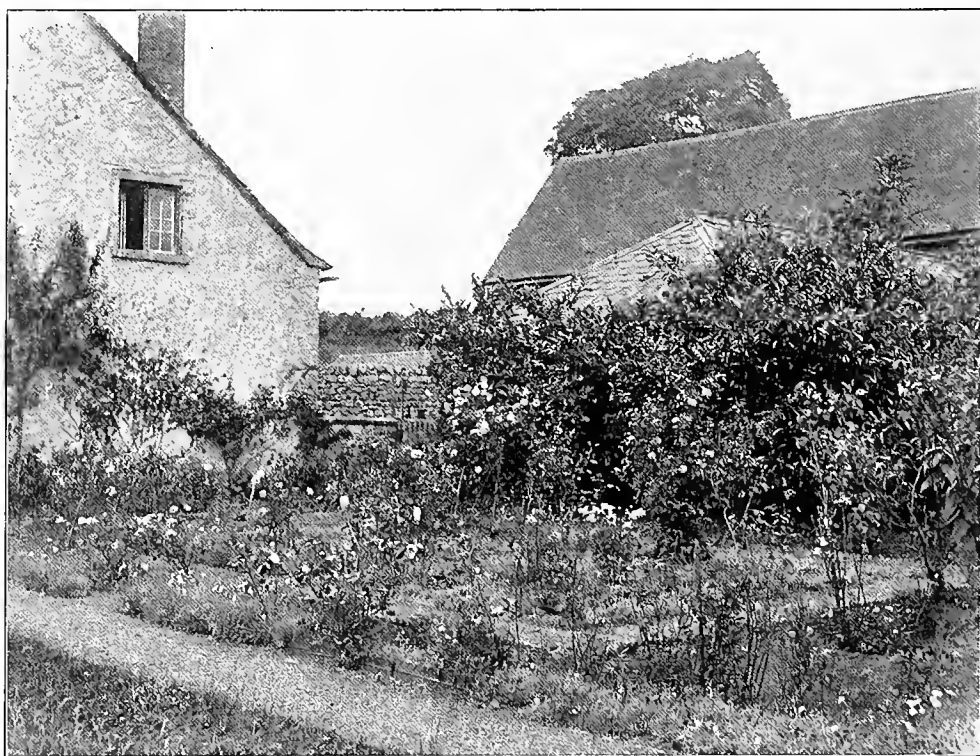
AT NEWPORT, ISLE OF WIGHT

Gloire de Dijon or Marechal Niel, or strong-growing crimson rambler, which fill the air with fragrance. Clematis plants of various hues are seen on many a cottage wall, and ivy, too, "that creepeth o'er ruins old," loves to cling to rustic dwelling-places, and sometimes clothes walls and thatch and chimney with its dark green leaves. The honeysuckle is a favorite plant for climbing purposes. It covers the porch and round about sheds its rich perfume.

The garden path is made of gravel. In Sussex it is paved with large flat Horsham slabs of stone. Box edgings are not uncommon, than which nothing can be more handsome or suitable. In the beautiful little garden of the Shalfleet Post Office there is a charming well-trimmed

edging of box, which surrounds the little path and the central bed, wherein stocks flourish and a carefully tended standard rose raises its beautiful head. Cottagers especially like edgings made of large loose flints or stones arranged in formal shapes with little paths between the beds, as in the views of the cottage gardens at Newport, Isle of Wight, where every advantage is taken of a little space. You will notice also the "gray-heads" in the wall of the cottage, a favorite and old-fashioned method of relieving a wall surface, much used in Berkshire. The gray-headed bricks are frequently arranged in various patterns and designs. In this little garden no attempt is made to grow vegetables. The whole space is devoted to flowers. This shows the devotion of the cottager to his flowers in spite of the needs of the olive branches. Miss Hayden records the saying of an old Berkshire dame, who said that she could gaze at them all day long, if she had no work to do. "They be sa wunnerful, an' there is sa much in 'um, when you comes to study 'um. As for hurtin' or breakin' a flower, well there, I couldn't do it; 'twud sim downright cruel."

The window garden, too, is a sight to behold. You will scarcely find a cottage that has not in the window some plants which are tended with the greatest care, and are



A ROSE GARDEN AT TOLLBURY



THE GARDEN OF THE TOLLBURY STUD FARM

watered and washed so religiously that they flourish famously. Plants are like animals, and respond gratefully to the affectionate regard and care of their masters. The favorite flowers for window gardens are geraniums, hydrangeas, fuchsias, an occasional cactus or begonia, musk and balsam and many others which obscure the light of day and make the cottage dark, but the peasant cares not for that if he can see his flowers.

Some cottages can boast of their rose gardens, the owners of which obtain many prizes at the local flower shows. The views of the garden of the Tollbury Stud Farm show a fine and flourishing rose garden with an edging of tiles partly covered with pinks wherein the roses, chief glory of the English gardens, find a congenial home. The other view of the same garden is very picturesque, with its diminutive lawn, its pinks and larkspurs and other old-fashioned English flowers. These constitute the chief charm of

the cottage garden, and are prized by the true garden lover far higher than bedding-out plants or the ordinary annuals. Nowhere do they flourish better than in the peasant's rustic pleasure-ground. The best of these old flowers which you will see in many a cottage garden are the lilacs and laburnums, sweet williams and tall white Madonna lilies, gillyflowers and love-lies-bleeding, the larkspur and the lupin, pinks and carnations, the ever constant wallflowers, and the Canterbury Bells. The everlasting-pea is always welcome in its cottage home, and dahlias are greatly prized, not the single ones so much as the old-fashioned, tight-growing, formal kinds.

In some parts of England there is a tendency among cottagers to neglect these old-fashioned flowers and cultivate the hardy annuals. Nasturtiums and China asters and stocks flourish where once the sweet william and other herbaceous plants were regarded with delight. In our own gardens we have



A COTTAGE ON THE OUTSKIRTS OF DORKING

begun to appreciate our herbageous borders and to value the plants which some of our village neighbors are now discarding. We hope that they will return to their first love, and cherish again the old flowers which are the true glory of a rustic garden.

In the outskirts of Dorking there is a beautiful cottage garden. A small stream separates it from the road, along which Romans marched, and the pilgrims wended their way to the Shrine of St. Thomas at Can-



A GARDEN WALK, SHALFLEET

terbury. In the front of the house, which is a half-timbered structure, with a beautiful tiled roof and tile-covered porch and a graceful clustered chimney-stack, is the flower garden, while behind it the useful vegetables grow. We give two views of this fine Dorking garden, enclosed by a simple paling fence, its box-edged garden path, and its wealth of luxuriant shrubs and flowers and creeping plants. The old lattice windows remain, and happily have not

been supplanted by modern sash or square panes of glass, which are not nearly so picturesque. You will notice also the tiles used for the covering of the porch and their fish-scale shape.

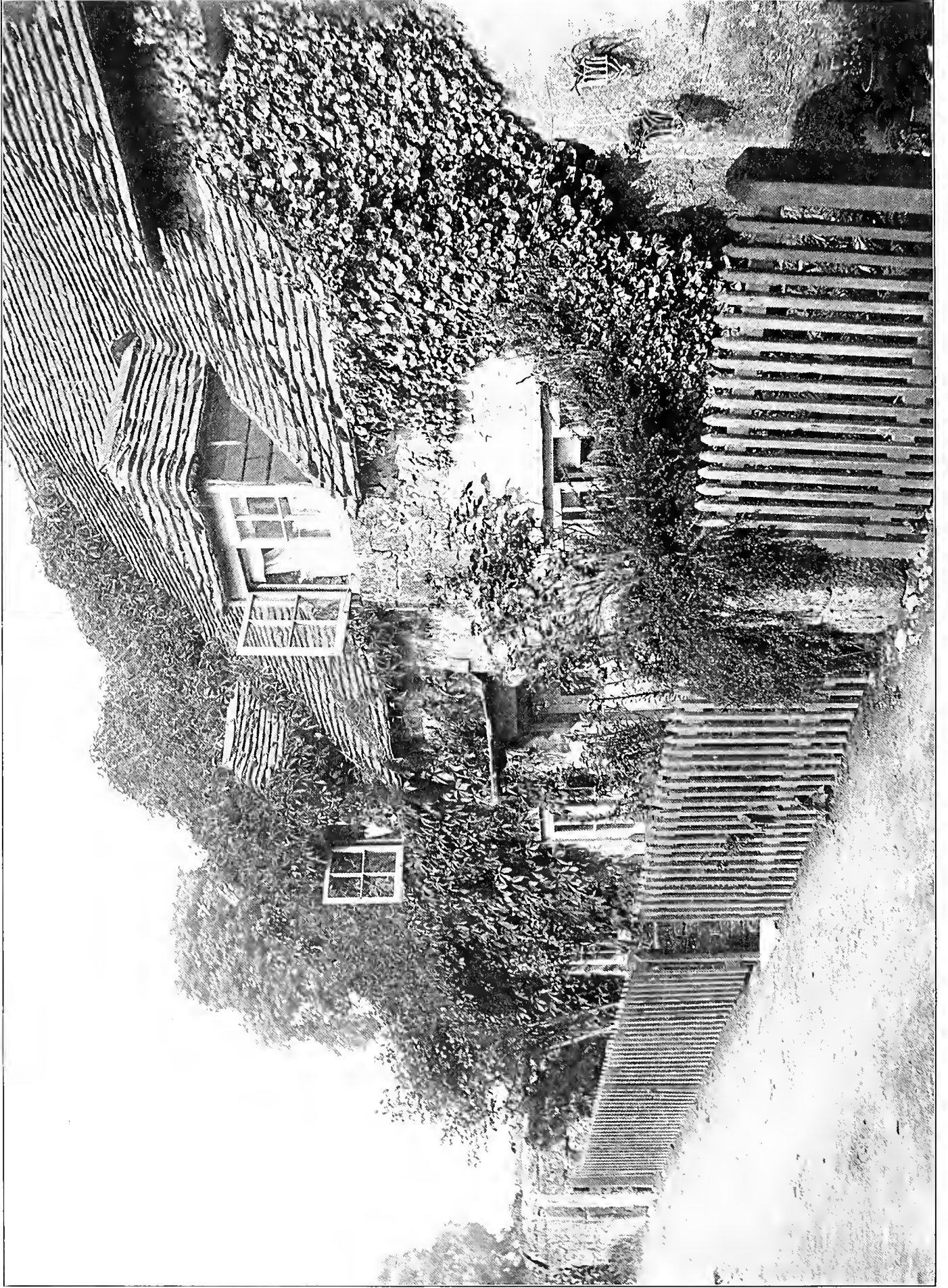
The gardens in the Isle of Wight are especially rich in luxuriant growth and the wealth of sweet flowers. Part of the garden of the Post Office at Shalfleet has already been described. The whole village is most picturesque, lying in a hollow in the western part of the island. The merciless hand of the "restorer" has as yet spared its beauties. We give a view of the pretty garden path with its trees and flowers, an ideal border. Adjoining this picturesque post office is another cottage equally beautiful, with its mantle of ivy and Virginia creeper, its dormer windows and tiled roof whereon the lichen clings and produces a rich coloring.

Our villagers are very expert gardeners. They know not the Latin names of plants; they have their own names for shrubs and flowers, which you will not find in the

botanical books, but are formed on some whimsical idea, some errant fancy born of rustic imagination or quaint conceit, and are often very appropriate and true. Lecturers sometimes come to teach us how to dig our gardens, what potatoes to plant, what fertilizers to use, the kind and nature of the soil which it is our privilege to cultivate. But our rustics like not lecturers. We think we know from experience quite as much as the lecturer can tell us; so we refuse to "sit under" his eloquent discourses, and prefer to pursue our own ignorant and perhaps mistaken ways. Here is a description of a Berkshire village garden told by one who knows her county well and the quaint ways of her rural neighbors. She tells of the glories of "the Red House which gained its title in its youth. A century of wear and weather has toned the bricks until they look almost colorless by contrast with the rich, crimson flowers of the *Pyrus Japonica* that is trained beneath the lower windows. The upper portion of the walls is covered by a



A FRONT GARDEN NEAR DORKING



AN OLD COTTAGE AT SHALFLEET

vine, among the yellowing leaves of which hang, during autumn, tight bunches of small purple grapes that supply the wherewithal for grape wine. At one side of the narrow railed-in space separating the front door from the street, stands an old pear tree, loaded every season with fruit which, owing to its 'iron' quality, escapes the hands of boy-marauders. The little spot reflects all the tints of the rainbow, save in the depth of winter. The first buds to pierce the brown earth and brighten its dull surface, are such tender blossoms as the snowdrop, hepatica and winter aconite. To them succeed crocuses, hyacinths, tulips, the scale of color mounting ever higher as the season advances, until it culminates in a blaze of scarlet, blue, and yellow, that to be fully appreciated should flame against gray, venerable walls or light up the dark sweep of some cedar-studded lawn. The square garden behind the house slopes to the brook near the bridge, and is shut in on two sides by high mud walls half hidden beneath manes of ivy. Along the stream—bordered just there by willows—is a broad band of turf flanked by nut bushes that shelter each a rustic seat, and sparkling in spring with clumps of daffodils tossing their heads in sprightly dance. When the sun is shining through their golden petals and burnishing

the surface of the water, when it is brightening the pink willow-buds and revealing unsuspected tints in the mossy trunks of the apple-trees beyond the brook, that little strip of grass is a joy, the remembrance of which abides throughout the year, until the changing months make it once again something more than a memory."¹

Not only for ornament are some plants and herbs cultivated. Our villagers are learned in the lore of the herbalist. An old pensioner in my parish who was wounded in the Indian Mutiny and bore bravely the effects of the wounds until his dying day, used to collect sundry herbs and simples and wondrously relieve the pain. It was in winter that he suffered most, when the herbs refused to grow. "Floures of Lavender do cure the beating of the harte," an old receipt book tells us. "They are very pleasing and delightful to the brain, which is much refreshed by their sweetness. Good housewives always have lavender not only for nosegays and posies, but for linen and apparel." Many are the quaint remedies which the herb-garden supplies, relics of gypsy lore, and not without their efficacy if received and served with faith.

¹ This garden is in the village of West Hendred, Berks, and is described by Miss Hayden in her book "Travels through our Village."



Old Cottage at Bledlow, Bucks

A TALK ON PEWTER

With illustrations from Mr. Walter Churcher's Collection

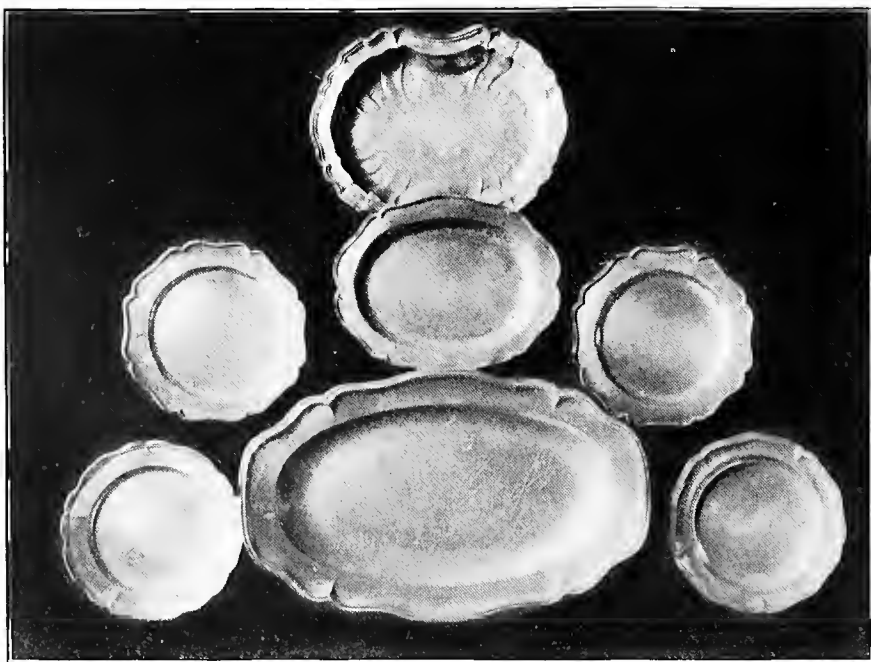
BY ERNEST RADFORD

THERE is probably in America at least as much of the ware which our English ancestors used as can be found to-day in the old country; and the revival of interest in it should be as lasting here as there. The use of pewter in England from almost the earliest days of that country's history until its partial supersession by earthenware, china, silver and silver-plate was so general that nothing but the neglect which is the usual fate of things discarded by fashion can account for its having become at all rare. If the change when it came was welcomed, it was chiefly because pewter, unless it is properly cared for, is undoubtedly quite the shabbiest stuff that has ever been largely used. Its habit of communicating so much of the blackness of its own nature to other things does not recommend it to us, and though vessels of china and earthenware are by comparison

frail, there is not that to be said against them. Fragility, moreover, since it involves replenishing, is accounted a virtue by the



SCOTCH CHURCH FLAGONS AND ALMS DISH



SWISS DISHES OF PEWTER

vendor, and the durability of pewter would be its weakness from his point of view. In competition with metal-ware, although cheaper than silver, or plate of respectable quality, it has faults of its own which they lack. It has a way of blackening things, as I have said, and is more easily knocked out of shape than harder ware.

So obtain we a picture of table services blackened and battered, which if not chucked by the kitchen maids into the moat (that much overpraised receptacle of the filth of our "stately homes"), would pass for a few pence of that date into the hands of the traveling tinker. The fact that pewter itself makes good solder accounts for whole sets of it having passed out of sight for that purpose. It would be



MR. WALTER CHURCHER'S COLLECTION OF PEWTER

as well at this point to say something more definite about the composition of pewter, which, with tin as the base of it, is a compound of two or more metals. Thus lead makes for softness, giving us solder when the proportions of tin and lead are equal,

whereas ten per cent. of it in pewter was usual, while in pewter of finer quality, omitting the lead altogether, there would be a little brass, copper, bismuth or antimony. There is no fixed rule about this. The modern makers are after what would be

sold as "art pewter," a substance retaining the workable qualities of the genuine article without the unamiable characteristics of which I have spoken.

Since pewter is soft, the vessels made of it are heavy in all their parts, and unable to bear very much pressure or forcing. So tea-pots were commonly made without hinges, or feet, and the knifemarks we see on old plates show clearly what the substance is.

That the nature of the material concerns the decorative artist no less than the pewterer proper must be sufficiently obvious. The best, which was the hardest, could be engraved with the burin, or chased, or stamped, or etched—not always quite properly, though, for when art-workers follow the fashion rather than their own inclination there is often much to regret in the evidence they leave of their mastery, and excessive elaboration is the chief fault of the most presumptuous pieces. With that excess the names of the past-masters Briot and Enderlein are usually associated, and to point the moral of a written discourse upon pewter enough of their work has been saved.

There is opportunity here of drawing a distinction between two classes of decorators who, though they go by one name, are seldom in touch with each other. The feeling for art which goes *into* the metal would be rightly described as the craftsman's art, while the other is anyone's art; but happily the distinction of English pewter has been its

comparative freedom from the decoration which is external only, and when the attention of the worker is confined to the object itself, the whole of his feeling for art is expressed in the thing he makes, and the gain to that thing is immense.

"Over things either great or small the sense which an architect has should prevail." So Pugin said to himself while preparing the working drawings for the architect of the House of Lords, and at the same time designing its inkstands.

This is neither a collector's, nor a very serious talk about pewter. The recent revival has brought with it a call for as much as can be written about, and enough has been put into other papers of what may seem to be missing here. At present the craze for any old pewter is being assiduously nursed by the trade, and with the recognition of nonsense in it, comes the disinclination to treat it all seriously.

There was much sound workmanship, and as much mere common sense in the utensils formerly used, but of art there was none as a rule, and the value, if any there be, in the hundreds of pots and pans which have been resurrected lately, is for the collector, not the true lover of art. So much for the foolishness of it. On the other side it remains true, that for a very long while, and when the guilds were our foster mothers, nearly everything that

would be called plate nowadays, and a thousand utensils besides, were fashioned of pewter entirely. An idea of its genuine worth

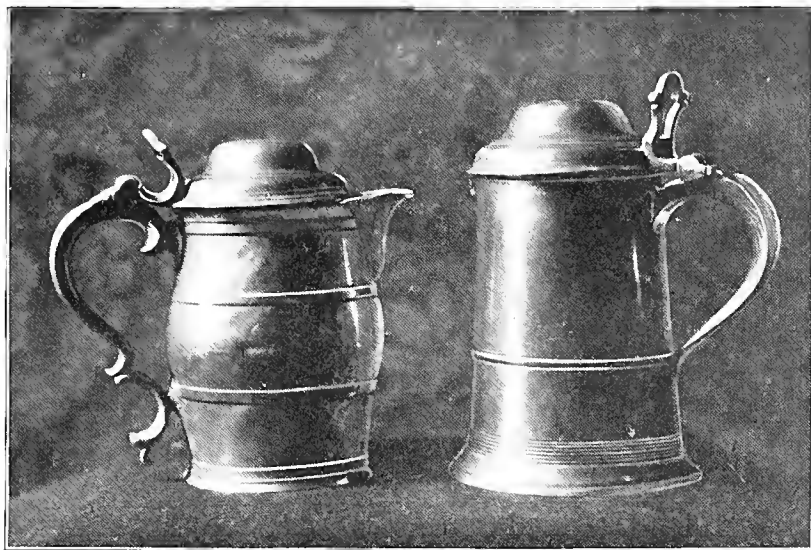


SNUFF BOXES OF PEWTER
Early XIX Century Work

as a material, failing a better, will be obtained by the reader of Mr. Starkie Gardiner's paper in the "Journal of the Society of Arts," and another by Mr. Lazenby Liberty, to whose interest in it the quality as well as the quantity of much modern pewter is owing.

In England there is The Pewterers' Company, whose records have lately been published, and a glance at Mr. Massé's volume entitled "Pewter Plate" will show how exhaustively it can be treated.

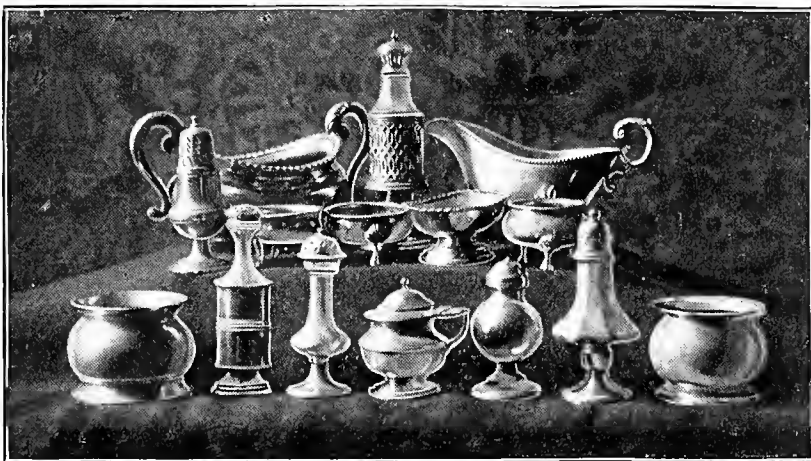
Now to speak of the illustrations. Of the decoration which is external, and could suitably be applied to such trifles as snuff-boxes, there are several examples here. The character of the design would be affected of course by what the modeler knew of the metal. When pewter approaches silver in the matter of hardness, the original model may suit one metal almost as well as the other, and the probability is that these designs have done double duty.



BARREL-SHAPED BEER JUGS



PLATES FROM STAPLE INN



SALT AND PEPPER CASTERS, MUSTARD POTS, ETC.

The illustration, which shows nearly the whole of Mr. Churcher's collection at once, will give a general idea of the uses to which pewter was put before it was deserted by fashion. The change on the whole is for the better, no doubt, but in a more limited sphere, and handled with the understanding of the material which those who see art in it must be supposed to have, it has already been reintroduced, and seems likely to keep its place.

Excepting the snuff-boxes, the illustrations are mostly of unornamented pieces, which would be classed with common utilities; but some have historical interest to atone for what they may lack of mere beauty, and they display what the collector values. Amongst the plates that are shown there are some of a set from Staple Inn, London, with the mark of the Woolstaplers on them, and pieces of a similar set, which we know from the arms upon them to have

belonged to the city of Yarmouth, are to be "picked up" as we say. Similarly the pewter of the nobility usually bore the arms of the family on it. There were degrees of nobility in it depending on the purposes it was intended to serve, and the social rank of its owners. Where money had not to

be stinted, we find the most richly ornamented pieces, of course, in presentation plate, loving cups and the like, in the property of churches, corporations and companies; while for the commonalty of old England the pewterers anticipated nearly every need of the present day.

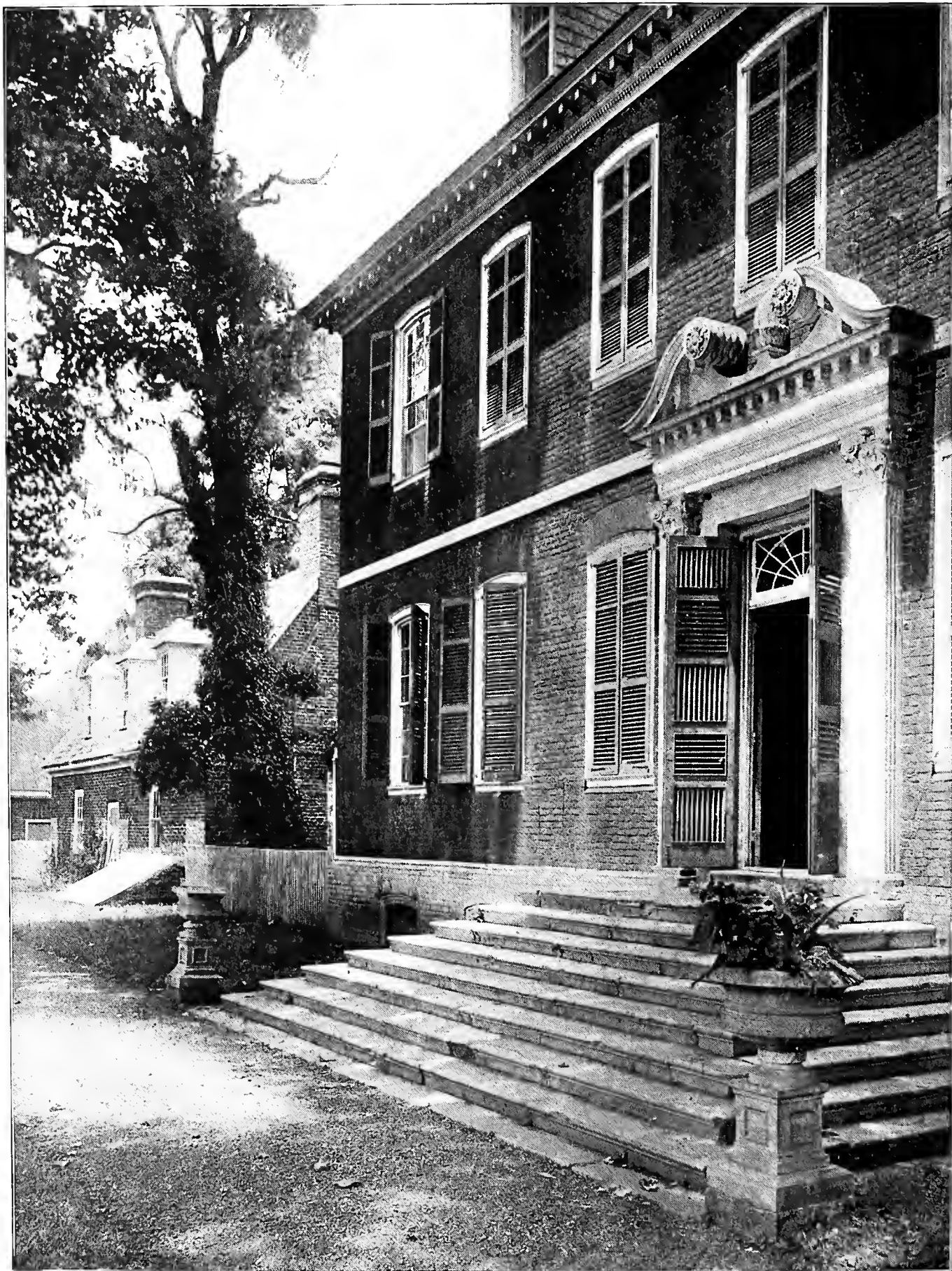
THE New York Subway is no sooner opened to the public than its beautiful walls are threatened with advertisements. Certain clauses in the agreement between the city and the operating company are adduced to show that this should not be. But thus far the objections have been in vain. Indeed their argument hangs upon a thread. The demands of modern advertising were not foreseen by at least one party when that agreement was made; nor do they appear to have been taken into account when the stations were designed and thousands of dollars spent upon the wall decorations. If public opinion shall have power to remove the signs, well and good. If it has not, then there should be some control exercised over the advertisements themselves. If these be artistic in design, limited in size, and confined to certain definite spaces or panels apart from the names of the stations, no one can deny that sensitive eyes will be satisfied and waiting at the stations made entertaining. But this control should not rest in the judgment of an advertising agency or the operating company. Why should it not be exercised by a body similar to or a part of the Art Commission? The time has come when all sign advertising in public places should be held in check, and arrangements should be made to do this before the next subway is built and before the new East River bridges are hung with innumerable transparencies.

"ENGLISH AND SCOTTISH WROUGHT IRONWORK"¹ is the title of a large folio volume

¹ "English and Scottish Wrought Ironwork," by Bailey S. Murphy. 68 plates of drawings and 72 collotype reproductions of photographs, together with descriptive text, in folio. Imported by Charles Scribner's Sons, 1904. Price, \$25 net.

devoted to the illustration of smithwork existing, for the most part, upon the old estates or in the churches of Great Britain. The examples chosen are chiefly gateways produced during the period between the years 1700 and 1740; but, curiously, a few much earlier subjects have been taken in; as, for example, the screen at Winchester, a specimen isolated from its fellows by virtue of its Gothic design and early date (1093). Inn-signs, lamp brackets, tomb and hat rails and other minor objects also appear, and serve to give a rather fragmentary character to the contents of the volume. Nearly all the work shows the influence of the Renaissance in a certain disdain of structural principles and the creation in iron of such forms, entirely unsuited to it, as mouldings, mortises and tenons, and cornices with attached leaves. But the designers of the time did not hesitate at these points when grace and richness of effect were to be gained by ignoring them; and if a question arises as to theory of design the exquisite ironwork which the author presents from Belton House, Oxford and Cambridge is likely to settle it. Of each specimen emphasis is properly laid upon the architectural environment; and not only are photographs reproduced to fully show the ironwork in question but measured drawings which include the surrounding stone or wood work, exhibit the means of connection between these materials and the iron. These drawings possess the advantage of having been reproduced at a uniform scale, enabling one to compare each subject with another and to realize the value of every detail. Thus taken as a whole the book contains an excellent series of grilled entrances which cannot fail to be of practical use to any architect.





THE DOORWAY OF "WESTOVER" ON THE JAMES

COLE
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NEW YORK

House and Garden

Vol. VI

December, 1904

No. 6

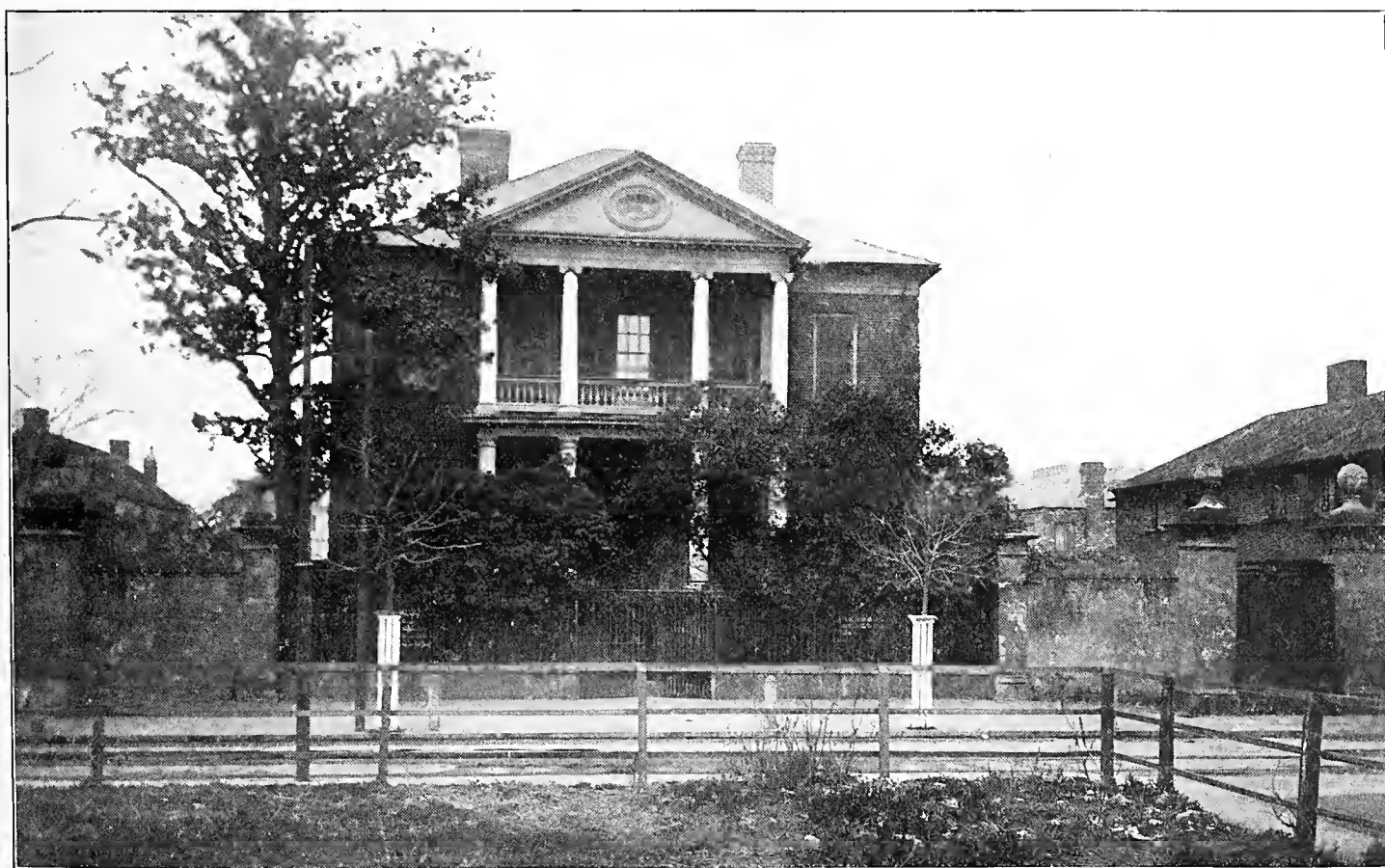
GEORGIAN HOUSES OF THE FAR SOUTH

BY CORINNE HORTON

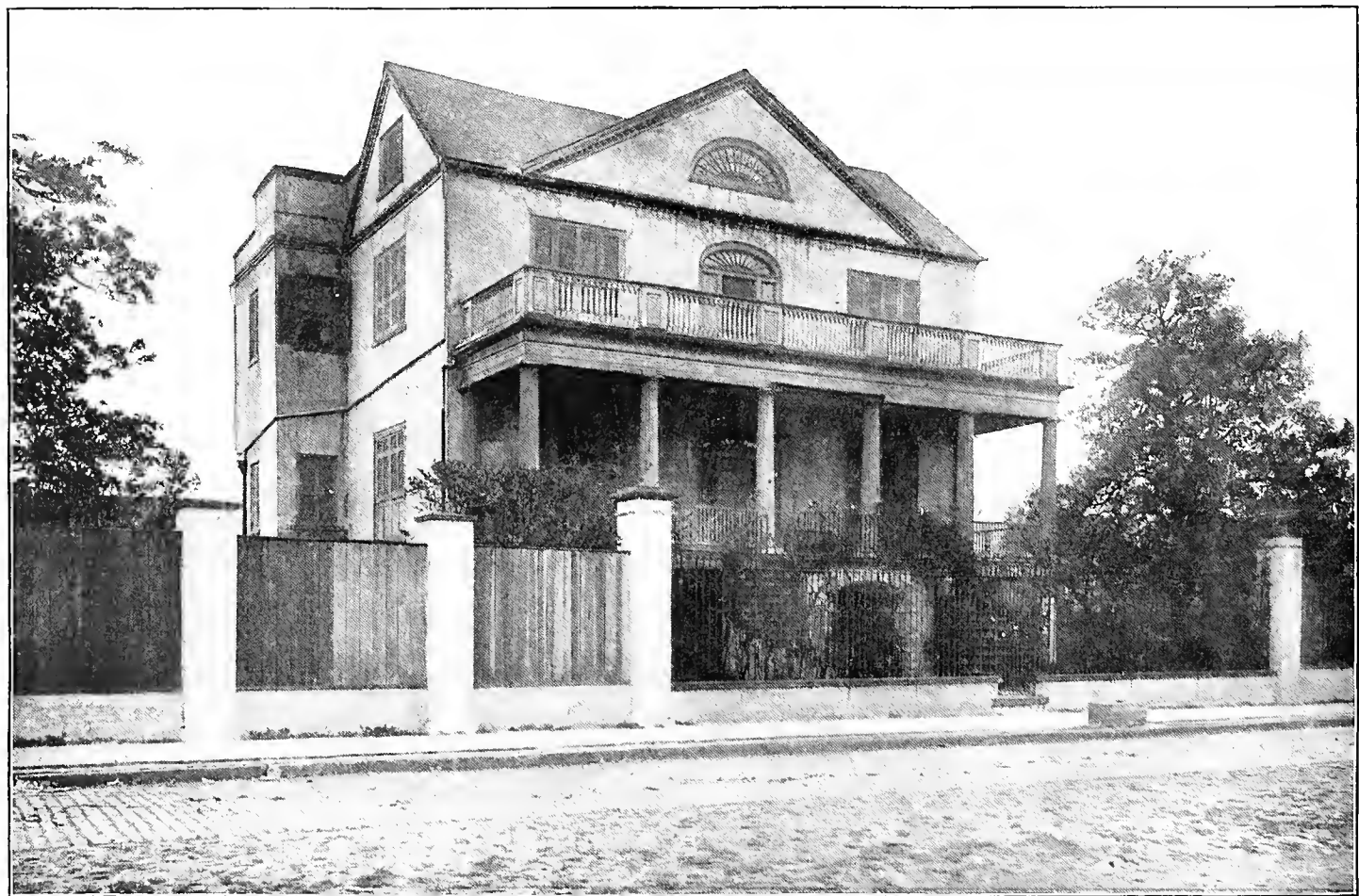
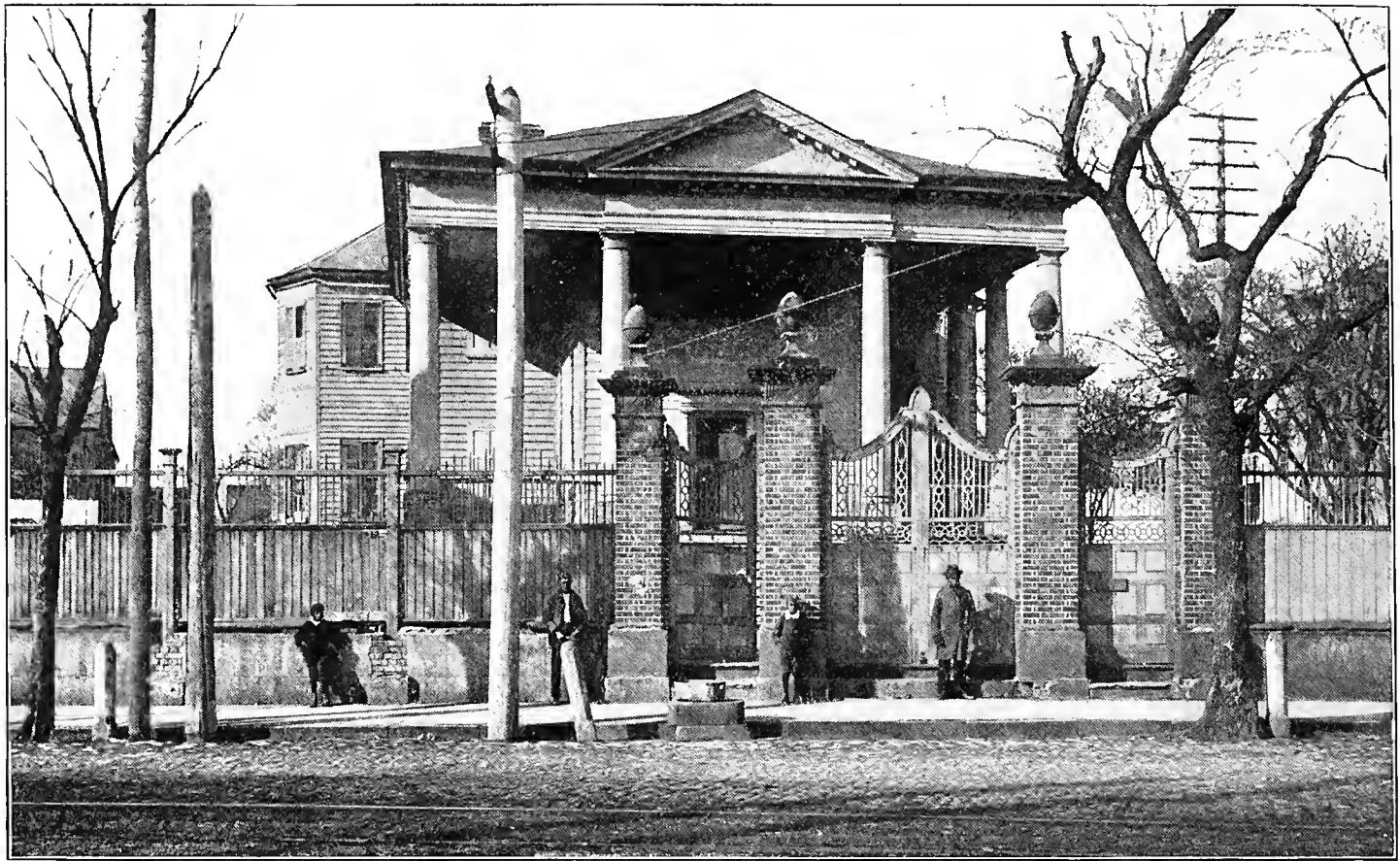
THE association of similar ideas is always a mental stimulus and is especially so in connection with the architecture of the Far South. In the city of Charleston one encounters such a variety of impressions; such a succession of architectural ideas modified, amplified and exaggerated as to render the quaint city a source of uncommon entertainment to students of styles. Of these those known as "Georgian" easily dominate. Charleston, in fact, regardless of its Spanish tiles and Franco-Hispano verandas, is in much a miniature London; the obvious reason being that both cities bear the stamp of

the designs that arose and flourished during the reigns of the four Georges.

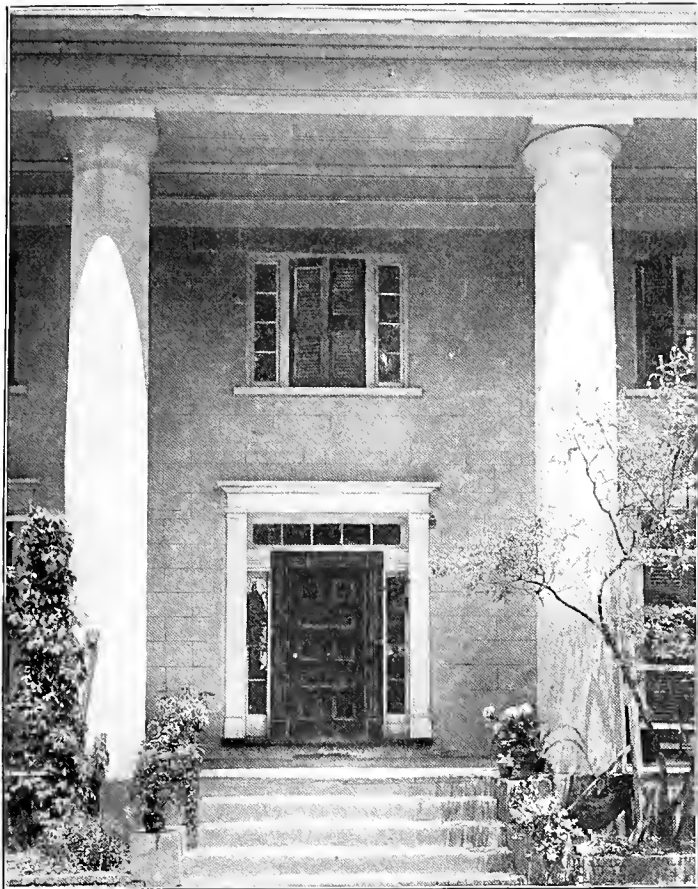
Thus it is that a study of the architectural styles of Charleston and the Far South, compared with the Georgian work of England, reminds us forcibly of the close architectural relationship which existed at that period between the two countries. Nor is this relation expressed by such details as doorways and pediments alone. It obtains in connection with the floor plans as well,—the Charleston houses being in their interior arrangement equally the expression of Georgian ideas, which placed the library and



THE BULL-PRINGLE HOUSE IN CHARLESTON, BUILT IN 1760



TWO OLD CHARLESTON HOUSES



ENTRANCE OF THE HANSELL HOUSE, 1833

dining-room on the ground floor and the drawing-room on the second, occupying the immediate front of the house.

The Bull-Pringle house is one of the most notable examples of the two-storey porch treatment in Colonial work. This really elaborate example of the style was built in 1760, at a cost of \$60,000. The plan was English; likewise were the brick and the interior woodwork, which, being of a dignified and elaborate character, has furnished inspiration to American architects for over a century. The Early English houses now standing in Charleston—the Mason-Smythe house on Church Street, the Hayne house on Meeting Street, and others that might be named—were originally built without verandas. These, however, were added in time, for they were found to be necessities in the warm climate. All of these houses, though formal in design, and of a certain forbidding mien in contrast to the Bermudan type of dwelling that came into vogue as a later style, and the houses of the Greek revival, of which Charleston has ample share, are furnished with excellent exterior details, while the woodwork within, revealing considerable va-



TYPICAL HOUSE OF THE MIDDLE CLASS

riety of design, is usually surprisingly good, though less delicate on the whole than the interior woodwork in and around Salem, Mass., and through the Genesee Valley. With the exception of the interiors, found on the James River and in such houses as Brandon, Shirley, Westover and Tuckahoe, Charleston presents the best exhibit in the South. In even the least pretentious houses one comes unawares upon bits of superior excellence. This is particularly true of the region around what is known as East Bay Street, which is now given over to tenement renters, but was, prior to the civil war, the residence section of the rich. Here one finds noble old houses going to decay and often tenantless, yet possessing all those desirable qualities—taste, refinement and dignity—within which are still to be seen specimens of woodwork sufficiently interesting to warrant their removal to and use as features of modern houses elsewhere. The panelled walls to be found on and around East Bay Street, the fine old mantels carried up to the ceiling, the broken neck cornices, the door frames, all of these attractive details afford a veritable study quite to themselves.



THE SCARBOROUGH HOUSE IN SAVANNAH, DESIGNED BY JAY

Let us pause for a moment before the Heyward house, built in 1750. Though tenantless and gone to ruin, time has not wholly chilled it, for with its fine old gateway, its dilapidated slave quarters, it still presents a perfect example of the Georgian work of that period. Once it was a scene of seigniorial life, the atmosphere of which still lingers in the old panelled drawing-room on the second floor overlooking the waters of the bay and Lorens house, just across the way, built by Henry Lorens, a friend of Washington's. Another notable old Georgian house in Charleston is the Gibbes-Drayton house, built in 1780 of black cypress, a wood which abounds in southern swamps and was greatly used by early builders because of its durability, instances being known of its having retained strength and vitality for over a hundred years.

The necessity of adopting a prevailing style to meet the necessities of climate is responsible for many interesting phases of architecture. In Charleston and elsewhere in the Far South, notably in Savannah, admirers of classicism in all its alluring forms had to solve the problem of preserving the formal front,

always a necessary feature of a town house, and at the same time of providing themselves with a veranda as a refuge during hot weather. This problem was solved in different ways, but most commonly by adding the veranda to the side of the house where it was reached through long French windows opening from the rooms it adjoined. An example of this treatment is furnished by the Ancrum house which, with its adjacent yard-wall surmounted with a balustrade, is a most picturesque bit of old Charleston.

Ancrum House was built about 1810 at a time when Greek styles, introduced by the Brothers Adam, were coming into vogue in the South, especially among a wealthy class of planters given to foreign travel. Ancrum house is an attempt to combine the ideas of the Georgian period with those of the Greek revival whose chief *motif* was the introduction of classic columns. In this house we have a European entrance on the street level leading into an ordinary English basement. The long drawing-room is on the second floor and opens through long windows upon an admirable portico



THE GILMER HOUSE, SAVANNAH



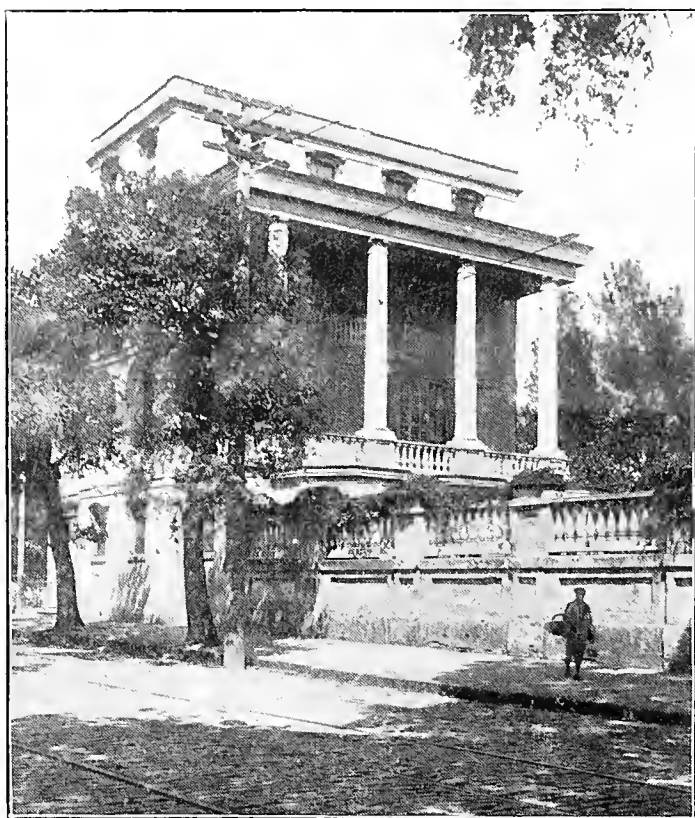
THE GIBBES-DRAYTON HOUSE, CHARLESTON, BUILT IN 1780

upheld by four Doric columns and overlooking a formal garden to the south. Viewed from the immediate front, Ancrum house is formal Georgian, nothing more. Viewed from another position, it takes on all the dignity and charm peculiar to any façade beset with white columns. From one point it is a typical Charleston house; from another with the intense blue of the southern sky contrasting with the white of the roughcast walls it is a bit of Italy—a Florentine villa. A similar plan is illustrated in a residence on East Battery—the Seigling house; only here the impressive side veranda is upheld by five Ionic columns instead of by four of the Doric order.

The ideas of the Greek revival, once introduced, spread with great rapidity throughout the South. A thoughtful piece of work here and there, such as the Bulloch house, of Savannah, by Jay, the English architect, furnished a multitude of ideas which were adapted and readapted to the life of the

Far South. One must have verandas in this climate. Why not have them extend all around the house? One must have posts to support the roof of the veranda. Why not have Greek columns, since they were the fashion? The proposition was beautifully simple. The Greek temple as an edifice for domestic use was the result. All through the Far South one comes upon these “temples” unawares, conceived in all imaginable proportions, some quite remarkable, endowed with true beauty and true dignity; others pathetic objects of outrageous proportions, for in architecture as elsewhere man is not always master of his fate.

The Pope-Barrow house, at Athens, Ga., is an example of this Greek temple style of residence. The house is of roughcast. Phoenix Hall, at Roswell, Ga., the home of the Hansell Family, is another. In both these instances the columns are of solid masonry, a peculiarity of most early houses, as iron



ANCRUM HOUSE, CHARLESTON, BUILT IN 1810

columns did not appear until just before the civil war. The interior finish of Greek temple houses of the Far South is extremely simple. This is not surprising in view of the fact that building, at the time these houses were erected, was done entirely by slaves, who, though fairly good workmen, were in no sense capable of what is known as "skilled labor." Furthermore, unlike his Northern brother, the victim of a severe climate, the Southerner has never made an altar of his fireplace, but rather of his veranda.

The entrance to Phœnix Hall, simple but dignified, is a fair specimen of the detail employed in connection with Southern homes of this period. The rooms within contain mantelpieces remarkably simple and well designed. The hall and dining-room are panelled. The low cabinet doors are of mahogany with glass knobs—a style which is enjoying a revival at present. The Pope-Barrow house and Phœnix Hall are to be found repeated in various forms all through the coast region of South Carolina and Georgia, and westward through the cotton belt where Southern life was, and still is, most typical. The various and effective uses to which white columns may be put, as illustrated in the work of the Far South, is

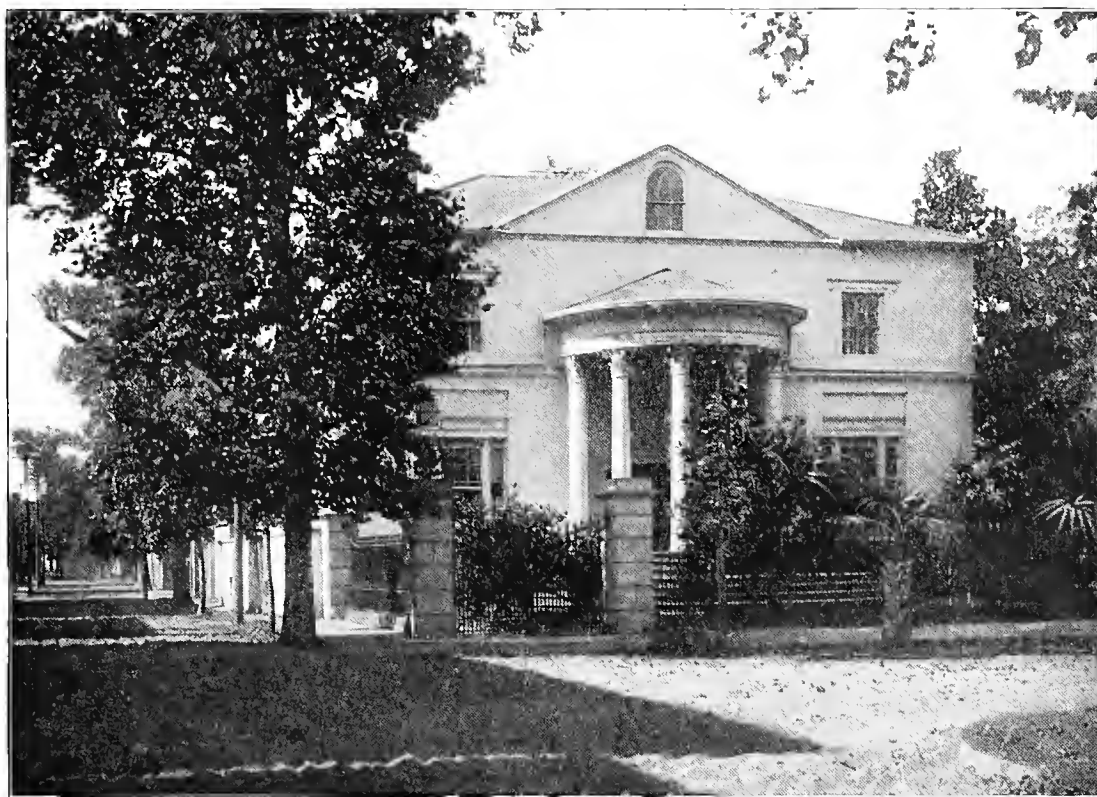
of itself an interesting study, and demonstrates the ingenuity man employs when given an idea and an opportunity to express it. In time, white columns became so general that every carpenter "shack" erected for immediate use had a portico supported by them; every one-storey cottage was a parallelogram surrounded by a colonnade.

Students of Georgian work do not easily find satisfactory examples of it farther south than South Carolina, Beaufort and the adjacent sea islands. In Savannah are a few specimens, it is true, but on the whole the paucity of good work there is surprising in view of the fact that the city was founded as early as 1733. In addition to the Bulloch house previously referred to, the best example is Scarborough house situated in Yamacraw. This really excellent old place, though now greatly changed by time, was once one of the show houses of the city. It was built by Jay, the designer of the Bulloch house, about 1815. The arrangement of rooms is interesting. To the rear of the entrance hall is a ballroom opening into a longer chamber—a banquet hall. It is significant of the highly social character of early life in the South that so many of the old houses, even those found in what has become almost a trackless wilderness—in the Santee region, for instance—contain ballrooms and banquet halls. Most of the old houses of Savannah are built of "tabby"



SEIGLING HOUSE, EAST BATTERY, CHARLESTON

and roughcast. "Tabby," probably from "tapia" a mud wall, is a material composed largely of pounded oyster shells, but different from the coquino used in Florida. One of the best known tabby houses in Savannah is the Owenshouse, also designed by Jay. "The Hermitage," a fine old Georgian place on the Savannah River, was one of the first houses in the Far South



THE BULLOCH HOUSE, ORLEANS SQUARE, SAVANNAH, DESIGNED BY JAY, 1818

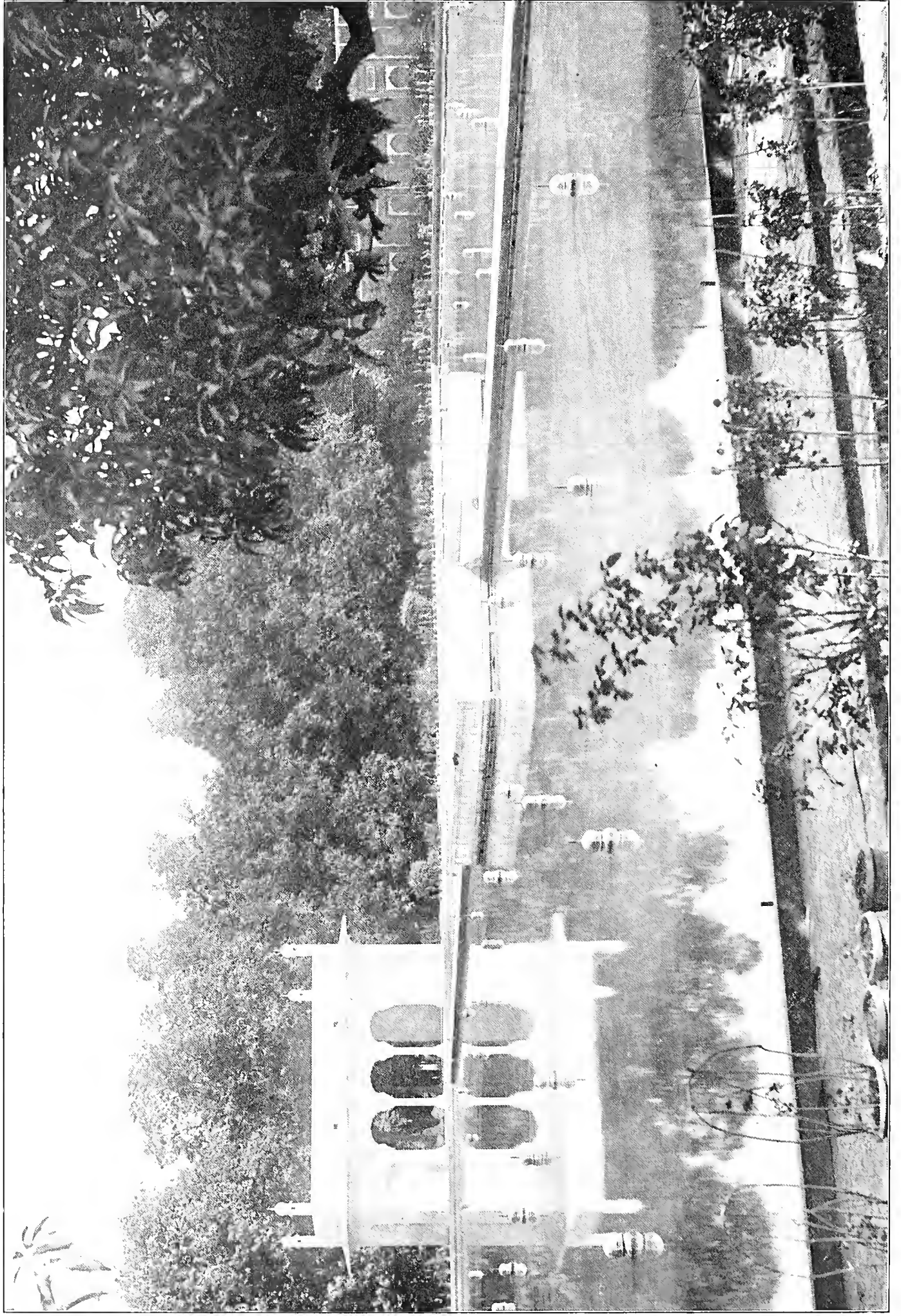
built of native brick. With the exception of tabby and the English brick, sent over as ballast for vessels, all the old houses in the coast region of Georgia and South Carolina are of black cypress. An interesting exhibit of its durability is afforded by the South Santee region, a section of country now almost cut off from modern progress and practically

abandoned. It was originally settled by French Huguenots, whose descendants are today its only inhabitants. Prior to the Revolution South Santee was the most populous and richest section of South Carolina. All of the earliest houses there are of black cypress, in which the Santee swamps abound.

"Hampton," a fine old Georgian house on the South Santee, has solid columns of cypress. This house in the midst of deserted rice fields, surrounded by swamp lands, far from the path of modern progress, still tells the story of seigniorial life. The ballroom is panelled to the ceiling, and contains spaces for long wall mirrors. The high fireplace with its noble mantel is inlaid with picture tiles, and formerly two crystal candelabra, unequalled by anything of the kind in America, hung from the ceiling. The house is still intact, though sadly in need of minor repairs, and the broad cypress steps that lead to the veranda are worn by the feet of many generations.



THE POPE-BARROW HOUSE AT ATHENS, GA., BUILT IN 1840



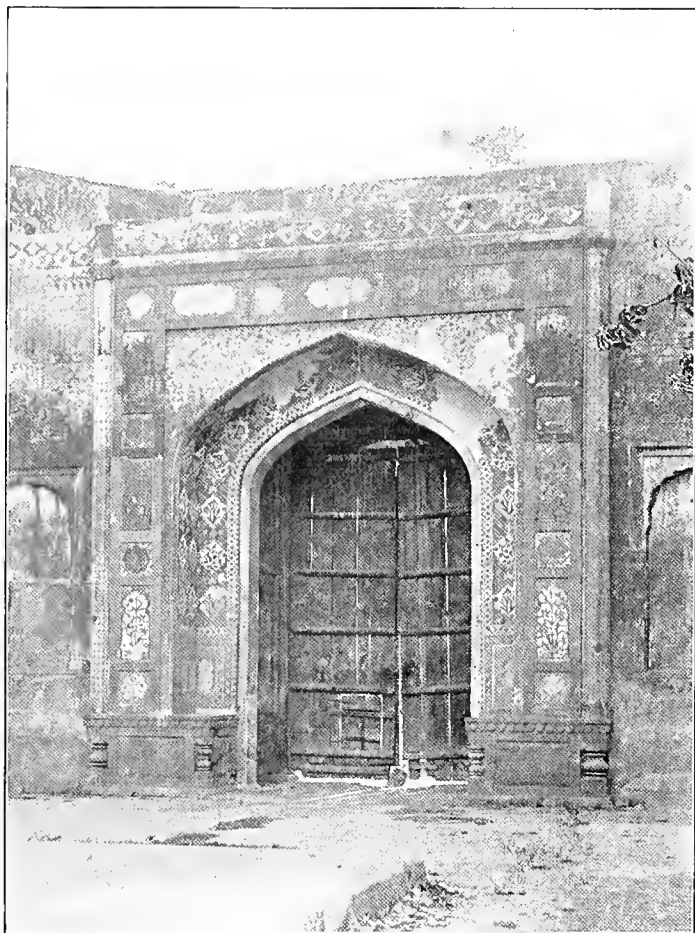
THE UPPER TERRACE OF THE SHAHLIMAR GARDENS

INDIAN GARDENS—II

By E. B. HAVELL

OF THE GOVERNMENT SCHOOL OF ART AT CALCUTTA

IN the neighborhood of Srinigar, Jahangir laid out many other fine gardens assisted by the taste of Nur Mahal, who is said to have chosen the site for some of them. Like most Eastern potentates, Jahangir was a much-married man, but he confessed that he never knew what marriage was until he married Nur Mahal. Her name was joined with his on the imperial coinage; an inscription declared that gold acquired a new value since "Nur Mahal" appeared upon it. They spent many hot seasons together in their Kashmir gardens, enjoying the shade of the splendid avenues and orchards and the refreshing coolness of the cascades and fountains. No wonder that Jahangir prized Kashmir above all the other provinces of his empire. Many of his nobles imitated the imperial fancy for gardening. The Nishat Bagh, with a delightful prospect over Lake Dal, was constructed by Yemin-ud-danla, one of Jahangir's



A GATE OF THE SHAHLIMAR GARDENS

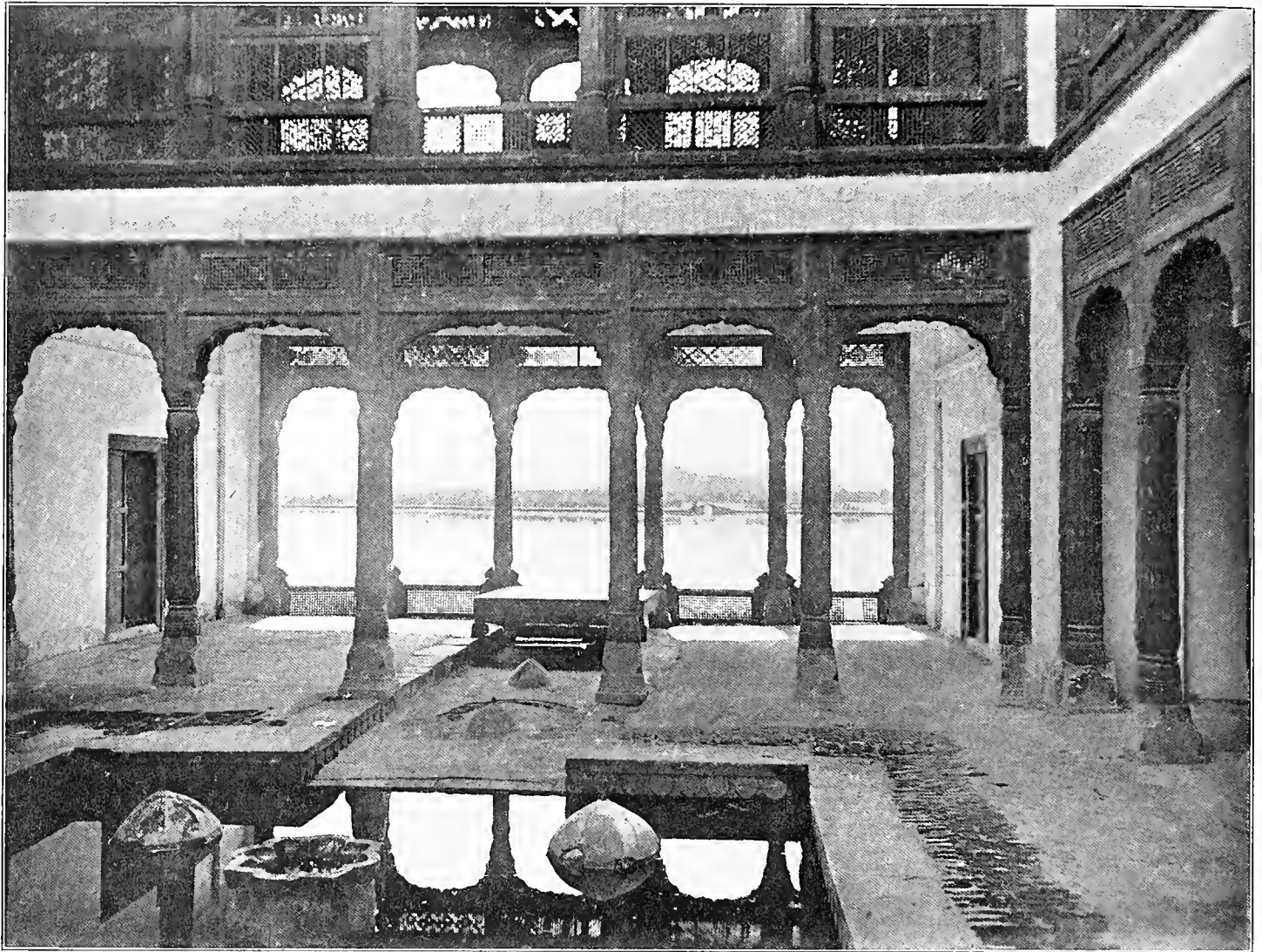
ministers. It had nine terraces. The lowest contained a fine double-storeyed pavilion through which the principal water-channel extended and supplied the fountains on the ground floor. On page 271 is a view of the terraces, looking up the garden. It shows the dried-up water-channel and cascades and some of the old cypress trees.

Shah Jahan, Jahangir's son and successor, commenced in 1634 the Shahlimar gardens at Lahore on the model of his father's Kashmir gardens. Though they have suffered



A GARDEN PAVILION AT ALWAR

Showing water jets under the cornices for use in cooling the rooms



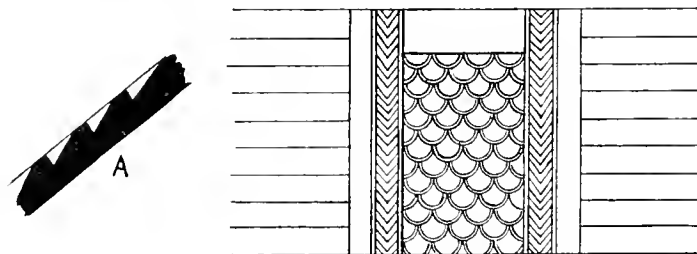
THE NISHAT BAGH

Interior of the lower pavilion looking toward the lake

terribly, like all the other Mogul gardens, from neglect, spoliation and Europeanization, something of the original intention may be gathered from what remains. The figure on the opposite page gives the plan of the gardens. They are divided into three terraces, the dimensions of the whole being five hundred and twenty yards in length and two hundred and thirty yards in breadth. A masonry wall twenty feet high surrounds the entire garden, and secured the privacy which Shah Jahan desired for his zanana.

The first terrace is a square of two hundred and thirty yards, divided into four smaller squares by the principal water-channels. The water was brought from the distant hills by a canal constructed by

Shah Jahan's engineers at a cost of two lakhs of rupees (about one hundred thousand dollars). Each of the smaller squares is again subdivided into four squares, as shown in the lower left-hand corner of the plan, but the gardens have been so often the camping ground of marauding armies that it is difficult to say how much the present lay-out corresponds with the original design of the Moguls. In the center of the east and west boundary walls two large pavilions were placed for the convenience of the emperor and his zanana. The water from the central channel passes through another pavilion, overlooking the second terrace and, falling over a carved marble slope in front of this pavil-



METHOD OF CUTTING WATER CHANNELS

Terrace steps and carved water-shoot in the Ram Bagh at Agra



THE TERRACES OF THE NISHAT BAGH

ion, descends about ten feet into the main reservoir which is the principal feature of the gardens.

These marble or stone water-shoots were ingeniously carved in various patterns cut at an angle so that the water running over them was thrown up into ripples and splashes, suggesting the pleasant gurgling of a mountain stream.

Our diagram shows one of these in Babar's garden, the Ram Bagh, at Agra. The enlarged section of the slope at A explains the method of carving. The Mogul gardeners employed every device to mitigate the intense dry summer heat of Northern India and to recall the memories of

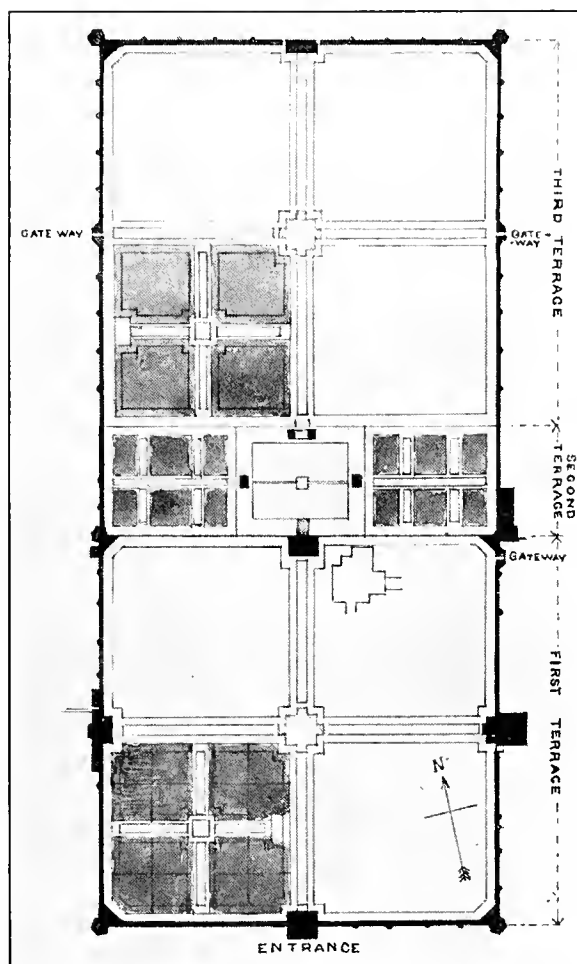
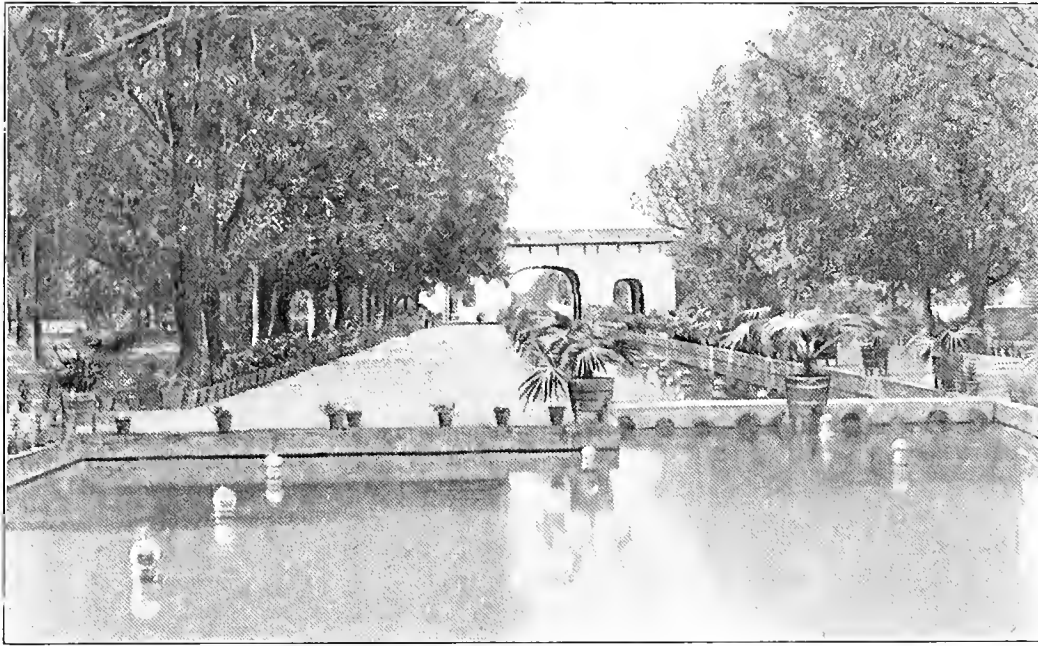


FIG. 2.—PLAN OF SHAH JAHAN'S GARDEN

their mountain homes in Central Asia.

The illustrations on pages 268 and 273 show the central reservoir with its one hundred and forty-four water jets and the marble platform in the center. The marble work of the reservoirs and water-channels is part of the original Mogul design. The pavilions are nearly all inferior modern restorations in brick and plaster, the Sikhs in the eighteenth century having despoiled the gardens of most of the splendid marble and agate work to ornament the Ram Bagh at Amritsar.

Some idea of the elegance of Shah Jahan's garden pavilions can be



WATER COURSE OF THE UPPER TERRACE AT SHAHLIMAR

gained from the illustration of those he built on the embankment of the lake at Ajmir; but no photograph can do justice to the whole poetic charm of these buildings and their surroundings. They are quite unique of their kind, and Indian art owes much to Lord Argon for their rescue and admirable restoration. To watch the sunset over the lake with these marble pavilions in the foreground, reflecting the glow of color in sky and water, gives an impression of beauty which not even the Taj can diminish. Since the days of ancient Greece there has been little architecture of such exquisite feeling and classic grace as this.

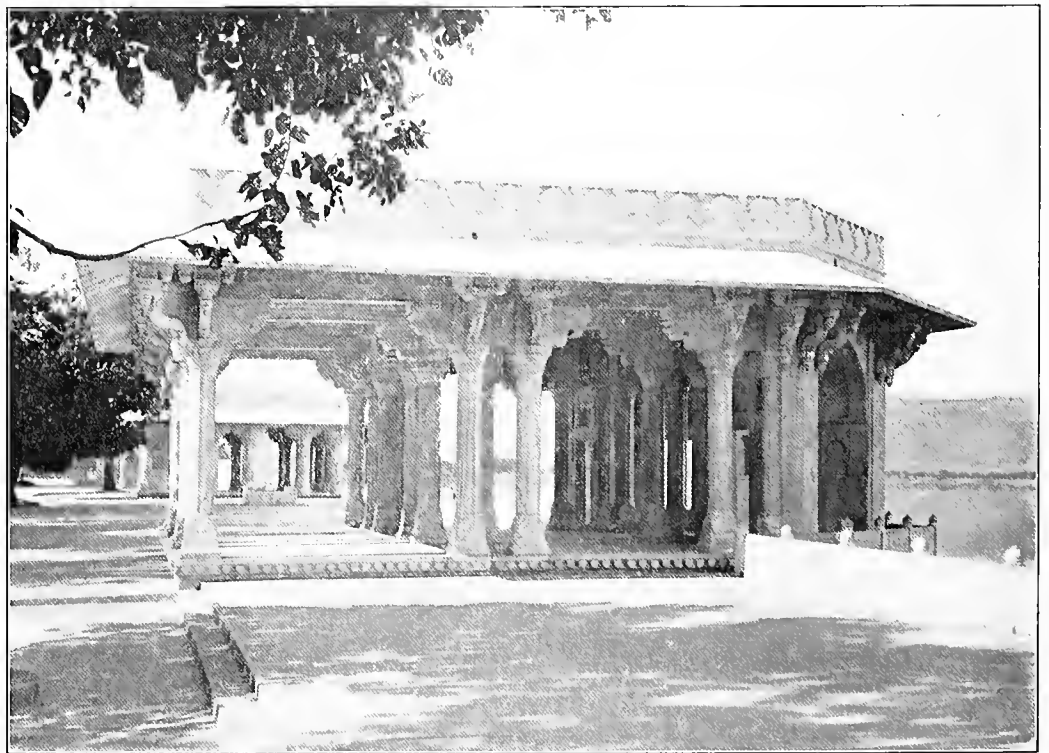
The gardens on either side of the great reservoir in this second terrace are four and a half feet below the reservoir and fourteen and a half feet below the first terrace. The plan shows the arrangement of the water-channels. On the east boundary wall of this terrace are the royal bathrooms. The gardens were in fact completely equipped

for a royal residence, so that whenever the emperor visited Lahore the inconveniences of tents and camp life were avoided.

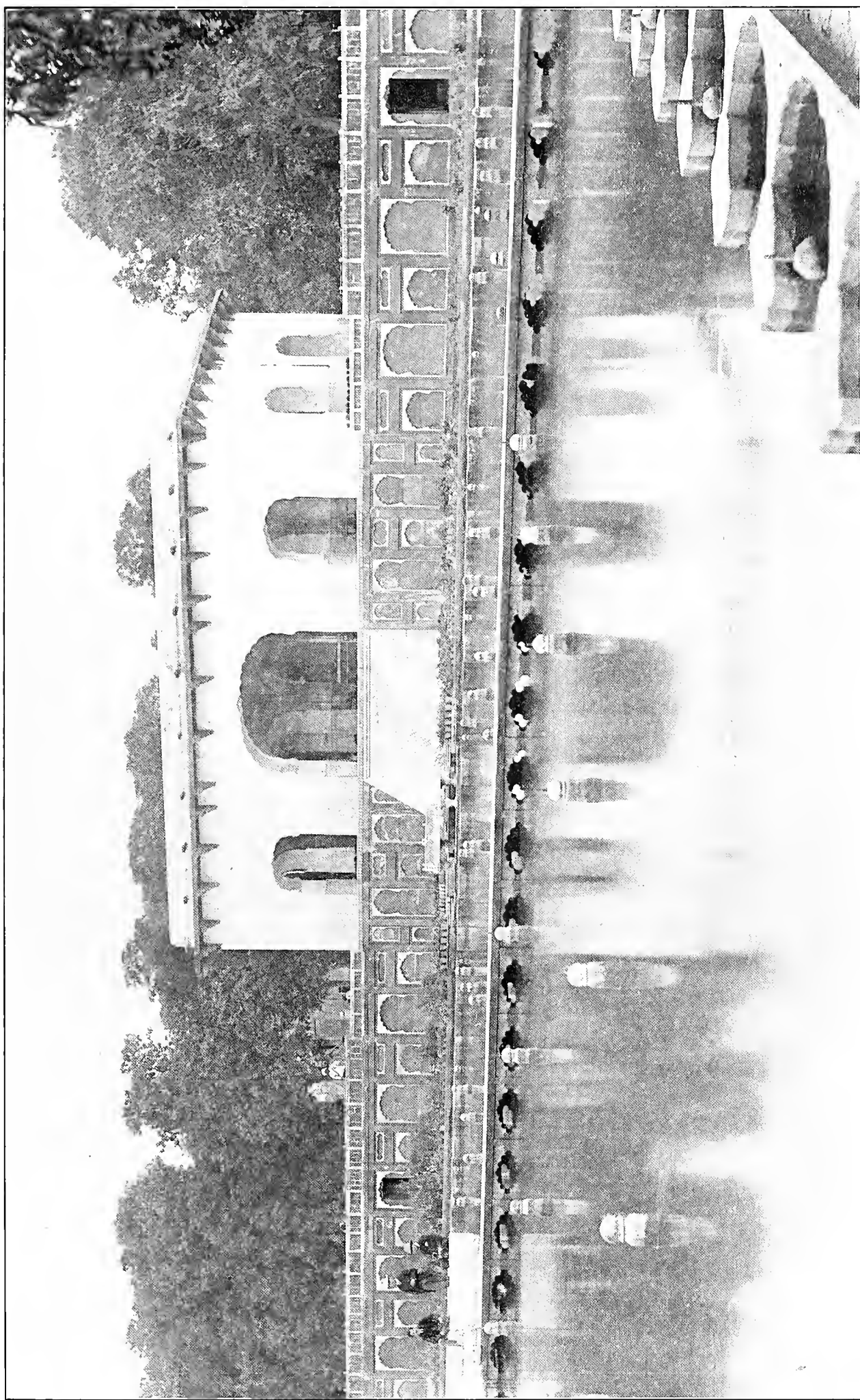
On the north side of the reservoir there is another large pavilion through which the water passes to reach the third main terrace. Moorcroft, who visited Lahore in 1820, gives this description of the pavilion: "There are some open apartments of white marble of one storey

on a level with the basin, which present in front a square marble chamber, with recesses on its sides for lamps, before which water may be made to fall in sheets from a ledge surrounding the room at the top, whilst streams of water spout up through holes in the floor. This is called "Sawan Bhandon" as imitative of light and darkness with clouds and heavy showers in the season of the rains.

A similar device for cooling the rooms exists in an old garden pavilion at Alwar, be-



SHAH JAHAN'S PAVILIONS ON THE LAKE AT AJMIR



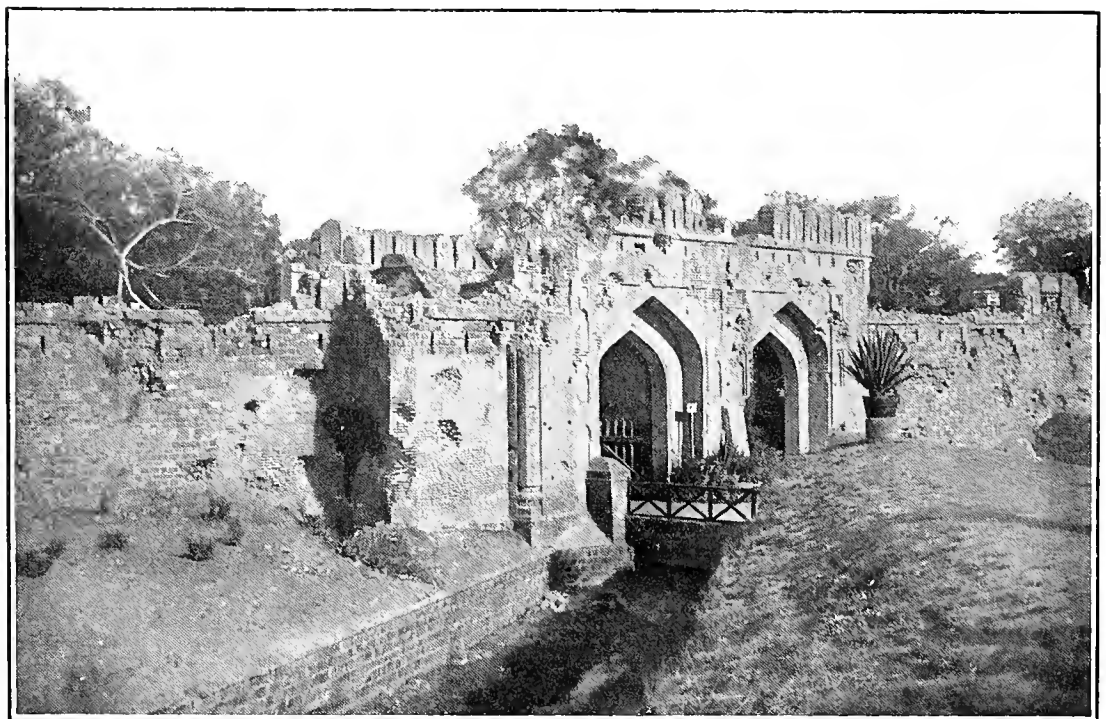
THE SHAHLIMAR GARDENS AT LAHORE
A View of the Reservoir on the Lower Terrace and the Pavilion on the Upper

longing to the Maharajah. Of this an illustration is here given. A row of small jets is placed just under the cornice, outside the pavilion, so that the whole structure can be enclosed in a fine spray of water.

The third, and lowest, terrace of the gardens is a square of two hundred and thirty yards, or the same size as the first. It is at the present time laid out in nearly the same manner; but the gardens, though government property, have been leased out for many years for the cultivation of fruit, and the plantation has accordingly been made entirely without regard to artistic effect. The most noticeable features of this terrace are two gateways (one of which is here illustrated), decorated with the beautiful enameled tiles in the Persian style, of which there are many fine examples in Lahore.

The "Badshahnamah," a history of the Mogul emperors, written by a native historian

of Shah Jahan's time, gives a long but not very lucid account of the original construction and plantation of the Shahlimar Gardens at Lahore. He describes the upper terrace as a continuous flower-bed, with plane trees and aspens planted at regular intervals at the sides. A pleasant suggestion is conveyed in the description he gives of an aspen, with a plane tree on either side of it, planted on the banks of the *Shah Nahr*, or principal water-channel, by the emperor himself, when a young man. A platform was built under each tree, on which the emperor and the ladies of his *zanana* could recline at ease. The ground in front was covered, not with gorgeous textiles of silk and gold from the famous looms of Lahore, but with a soft carpet of clover. Evidently Shah Jahan's appreciation of the charms of nature, inherited from his great ancestor, Babar, had not been entirely lost in the luxurious pomp of the Mogul Court.



Delhi—The Cashmere Gate

THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS¹

BY EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

V.—MODERN PARIS

IT has been necessary to follow with care the course of historical development in the plan of Paris. The French proverb, "Study the plan and the façade will take care of itself," applies as well to a city as to a building. A glance at any map of modern Paris shows precisely what the external appearance of the city must be. The map itself is a work of art; the scale is charmingly preserved; the lines are harmonious; one feels that it represents the palatial home of a nation of artists.

We must bear in mind that this unity and harmony of the plan is the work of many centuries, and especially of the seventeenth century, dominated by Louis XIV. and his school of architects and designers. The reconstruction of the city in the nineteenth century was so complete, the necessary destruction of old landmarks so considerable, as to create the impression that the entire city is new. It appears new, and in matters of detail little of the old town is left. This appearance is deceptive. The large fundamental lines and arrangements are inherited, and the inheritance comes chiefly from the

period covered by our preceding and fourth article.

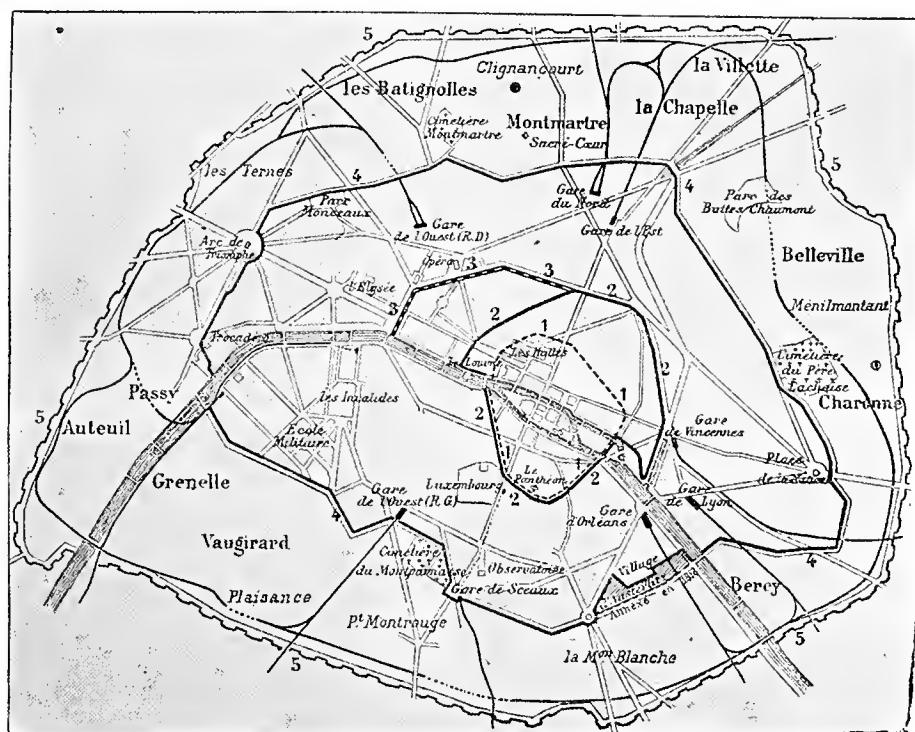
It is evident, moreover, that the old designers based their work on long established forms and arrangements. The scheme of *ronds points* and connecting avenues was common in all the royal forests. The planting of trees along the roads is also an old French custom.

THE REVOLUTION

It is undoubtedly true that the city of Paris in all its breadth and dignity was well conceived before the Revolution, but not much was actually accomplished. The boulevards, Champs-Élysées, Place du Trône, Luxembourg, Invalides, and Champs de Mars were in the open country. The artistic but uncomfortable medieval city within the *enceintes* was, as yet, untouched. It was this old city which the Revolution and the "progress" of the

nineteenth century attacked, annihilated and rebuilt, with the grievous loss of many charms and the creation of others perhaps equally valuable.

To many English readers the words French Revolution stand for a few unfortunate years of anarchy and bloodshed. These were



PLAN OF PARIS SHOWING THE ENTIRE SERIES OF ENCEINTES
From the *Grande Encyclopédie*

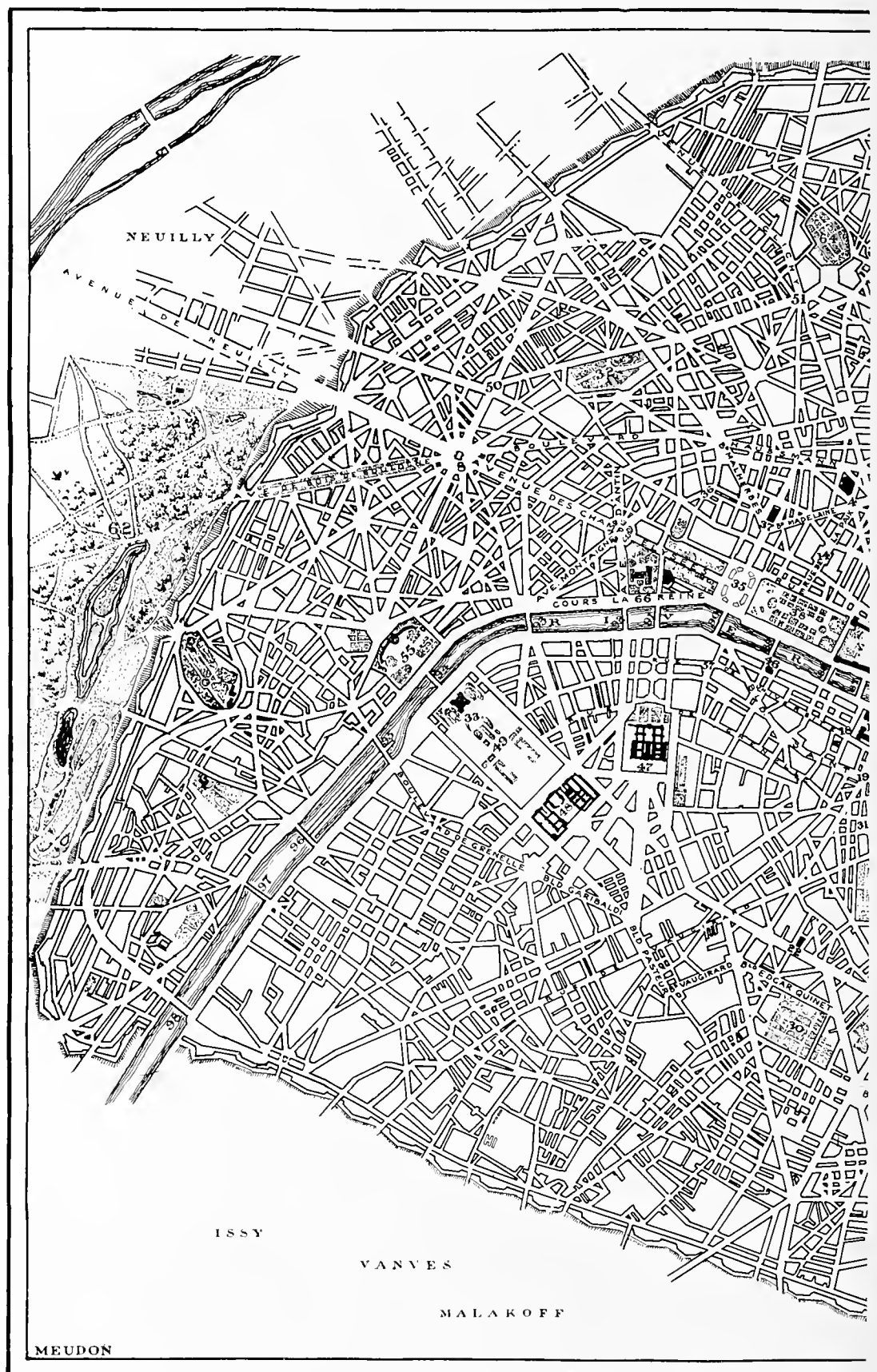
- 1.—Enceinte of Philippe-Auguste 2.—Enceinte of Charles V. 3.—Enceinte of Charles IX.
4.—The Mur d'Octroi 5.—Present Fortifications

¹ Continued from the November number of "House and Garden."

The Topographical Evolution of the City of Paris

KEY TO MAP

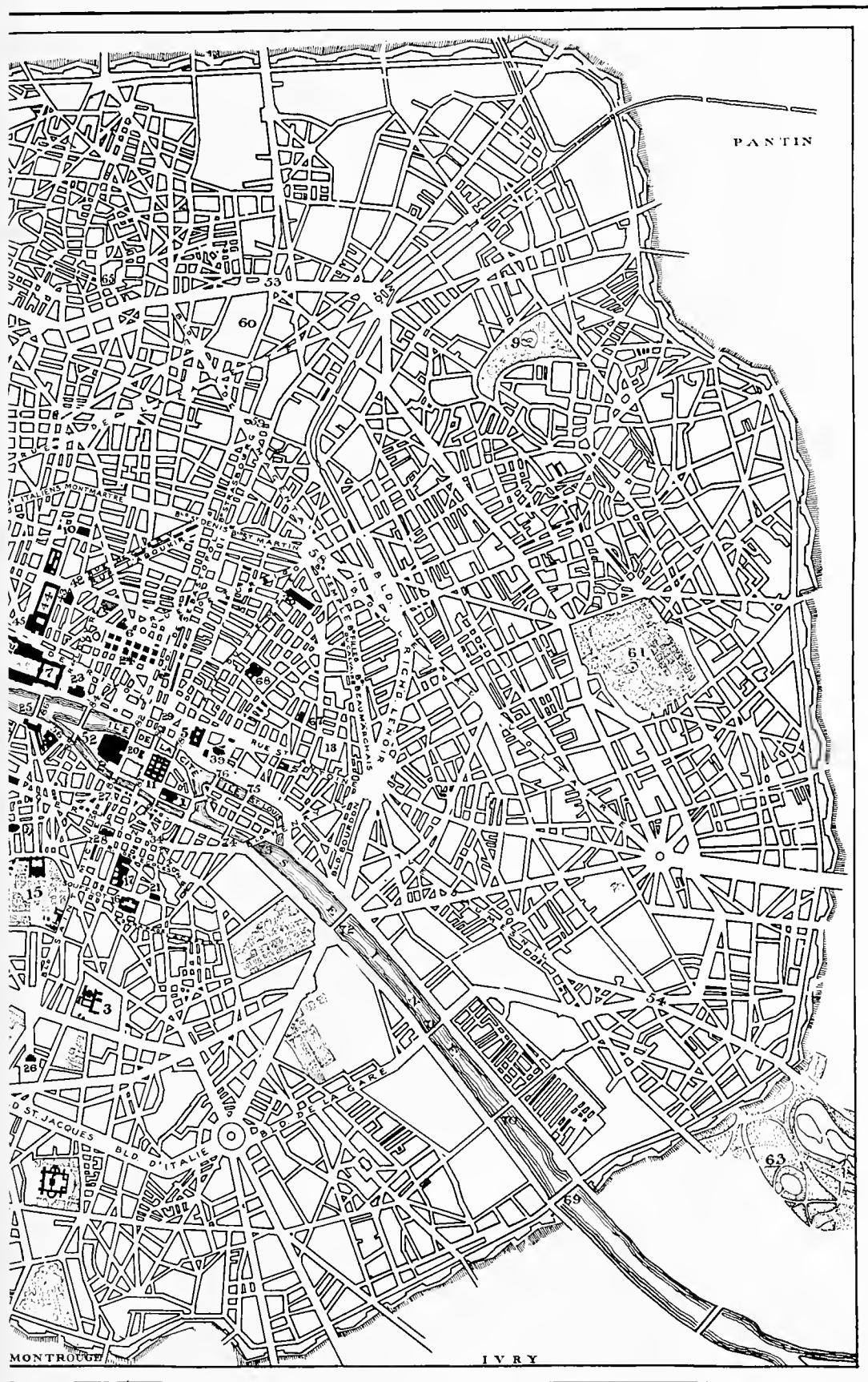
- 68 Archives Nationales
- 43 Banque de France
- 62 Bois de Boulogne
- 63 Bois de Vincennes
- 49 Champ de Mars
- 1 Cathedral of Nôtre-Dame
- 30 Cimetière du Mont Parnasse
- 61 Cimetière du Père-Lachaise
- 64 Cimetière Montmartre
- 6 Church of St. Eustache
- 19 Church of St. Germain-des-Prés
- 21 Church of St. Étienne du Mont
- 22 Church of Nôtre-Dame-des-Champs
- 23 Church of St. Germain-l'Auxerrois
- 31 Church of St. Sulpice
- 39 Church of St. Gervais
- 48 École Militaire
- 18 École des Beaux-Arts
- 33 Eiffel Tower
- 59 Gare de l'Est
- 60 Gare du Nord
- 24 Halles Centrales
- 3 Hôpital du Val-de-Grace
- 5 Hôtel de Ville
- 11 Hôtel Dieu
- 28 Hôtel du Cluny
- 47 Hôtel des Invalides
- 56 Hôtel Monnaie
- 25 L'Institut
- 8 L'Arc de l'Étoile
- 46 Légion d'Honneur
- 54 La Villette
- 20 Marché au Fleurs
- 40 Marché du Temple
- 41 Nôtre-Dame des Blancs Manteaux
- 66 Oratoire
- 4 Opéra
- 26 Observatoire
- 66 Palais des Beaux-Arts
- 44 Palais Royal
- 57 Palais Bourbon (Hôtel du Corps Législatif)
- 2 Palais de Justice and the Sainte Chapelle
- 15 Palace and Gardens of the Luxembourg
- 9 Parc des Buttes Chaumont



A SKETCH PLAN OF MODERN PARIS, SHOWING THE LAND-

not the Revolution, but an accident in its course. To the Frenchman the Revolution is a prolonged and powerful movement toward the enthronement of Common-sense, or, as he calls it, "Reason," in the conduct of human affairs. Even in France its work is not yet quite done, although the end is in sight. To the Revolution in this larger, proper sense civic improvement means better streets,

straighter streets, more light, more air, more water, decent markets, abattoirs and cemeteries, rational hospitals and prisons, and, in general, the doing of the right thing in the right way. All these matters have been attended to in Paris by men acting under the



MARKS REFERRED TO IN THIS AND PRECEDING ARTICLES

- 32 Parc Monceaux
- 12 Place du Carrousel
- 13 Place des Vosges
- 14 Place Vendôme
- 27 Place St. Michel
- 34 Place Maubert
- 35 Place de la Concorde
- 36 Place de la Ville-l'Évêque
- 42 Place des Victoires
- 50 Place des Ternes
- 51 Place de Clichy
- 52 Place Dauphine
- 54 Place de Daumesnil
- 58 Place de la République
- 55 Place and Palace du Trocadéro
- 45 Place and Théâtre Français
- 69 Pont National
- 70 Pont de Tolbiac
- 71 Pont de Bercy
- 72 Pont d'Austerlitz
- 73 Pont Sully
- 74 Pont de la Tournelle
- 75 Pont Marie
- 76 Pont Louis Philippe
- 77 Pont St. Louis
- 78 Pont d'Arcole
- 79 Pont au Double
- 80 Pont Notre-Dame
- 81 Petit Pont
- 82 Pont au Change
- 83 Pont St. Michel
- 84, 85 Pont Neuf
- 86 Pont des Arts
- 87 Pont du Carrousel
- 88 Pont Royal
- 89 Pont de Solferino
- 90 Pont de la Concorde
- 91 Pont Alexandre III.
- 92 Pont des Invalides
- 93 Pont de l'Alma
- 94 Pont de Jéna
- 95 Pont de Passy
- 96 Pont de Grenelle
- 97 Pont Mirabeau
- 98 Pont d'Auteuil
- 65 Sacré Cœur de Montmartre
- 7 The Louvre
- 10 The Bourse
- 16 The Pantheon
- 17 The Sorbonne
- 29 Tour de St. Jacques
- 37 The Madeleine
- 38 Tuileries Gardens

tremendous to-do and planned a column and square to replace it similar to those actually executed; but the Bastille was already doomed; the king

domination of that accumulated sensibility which the French people inherit from two thousand years of artistic history.

The First Republic itself, which we call the Revolution, did not accomplish much for Paris. It destroyed the Bastille with

would have removed it in a few years if the mob had not; the inner boulevard had been completed up to this point on both sides; the Bastille had become an obstruction which had to go.

The First Republic re-drew the *plan* of

Verniquet indicating many proposed improvements. This map, called the "*Plan des Artistes*," was useful to Haussmann in his reconstructions.

THE FIRST EMPIRE

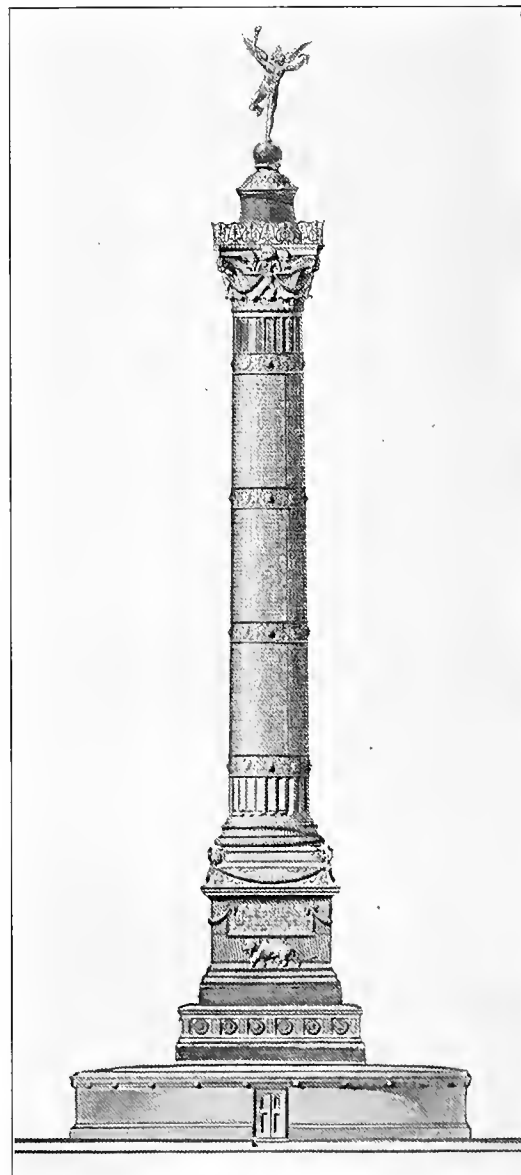
The Paris of Napoleon (Emperor 1804-1814) was not a large city according to modern standards. Its population was about 600,000 in 1804. It was a poor city, also, thanks to the Terror and wars almost continuous. However, during the Consulate and Empire, large strides were made in civic improvement. In 1800 the city government was reorganized on nearly its present basis. In 1807 the first *loi d'alignement* was enacted, which gave to all the old streets a stated width to which the designers of future constructions were obliged to conform. The old buildings on the bridges were removed; sidewalks were introduced in many important streets, where hitherto vehicles and foot-passengers had proceeded together; many streets were numbered; three thousand meters of new quays were built, and four bridges, of which two were of iron, the Pont des Arts and the Pont d'Austerlitz.

In the way of pure topography the most important work of Napoleon's time was the commencement of the Rue de Rivoli. In our fourth article we have seen that the extremes of a great thoroughfare leading through Paris east and west were established at the Place du Trône and the Place de l'Étoile. Connection through the city was obstructed by the Louvre and Tuileries. It was necessary to pass these monumental masses on their northern side. For this purpose property was taken on the boundary of the Tuileries garden and the new street was built

as far, probably, as the Place des Pyramides in Napoleon's time. In order to secure a monumental front on the garden a fixed design was made, to which proprietors were obliged to conform, a method already adopted in the Place des Vosges and the Place Vendôme. As a part of the scheme for the Rue de Rivoli it was decided to connect the Louvre and Tuileries on the north. A vast number of amusing *projets* were made for this work and a considerable mass of buildings was constructed by Percier and Fontaine westward from the Pavillon de Marsan to the site of the present Pavillon de Rohan. The Place du Carrousel was partially cleared, and the Arc du Carrousel was built as a monumental entrance to the Emperor's palace, the Tuileries.

The Colonne Vendôme, which Napoleon erected in 1810, made a fine center for the *place* of that name. To give it vista the Rue de la Paix was laid out from the Place Vendôme to the Boulevard des Capucines. The Rue de la Paix is the key to the entire situation which Haussmann elaborated so magnificently about the Place de l'Opéra. He built the Rue du Quatre-Septembre to balance the Rue de la Paix and the Avenue de l'Opéra, bisecting the angle between them. The Opéra itself furnishes the monumental *raison d'être*.

It was natural that Napoleon's attention should be arrested by the fine site on the hill at Passy in the axis of the Champ de Mars and the École Militaire. In 1813 preparations were made for the construction of a fortress-palace at this point which was to be called, in honor of the Emperor's son, the Palais du Roi de Rome. The Pont d'Jéna was built



THE COLONNE DE JUILLET

From the *Revue Générale*

here and a public *place*, now the Place du Trocadéro.

The Neuilly-Tuileries axis was controlled by the construction of the Arc de Triomphe de l'Étoile, which was begun in 1806, but not finished until 1836.

The *ensemble* of the Place de la Concorde was completed by the addition of the façade of the Palais du Corps Législatif in 1804. The scheme for adding a dome to the Madeleine was abandoned, and the type of a Corinthian temple finally adopted.

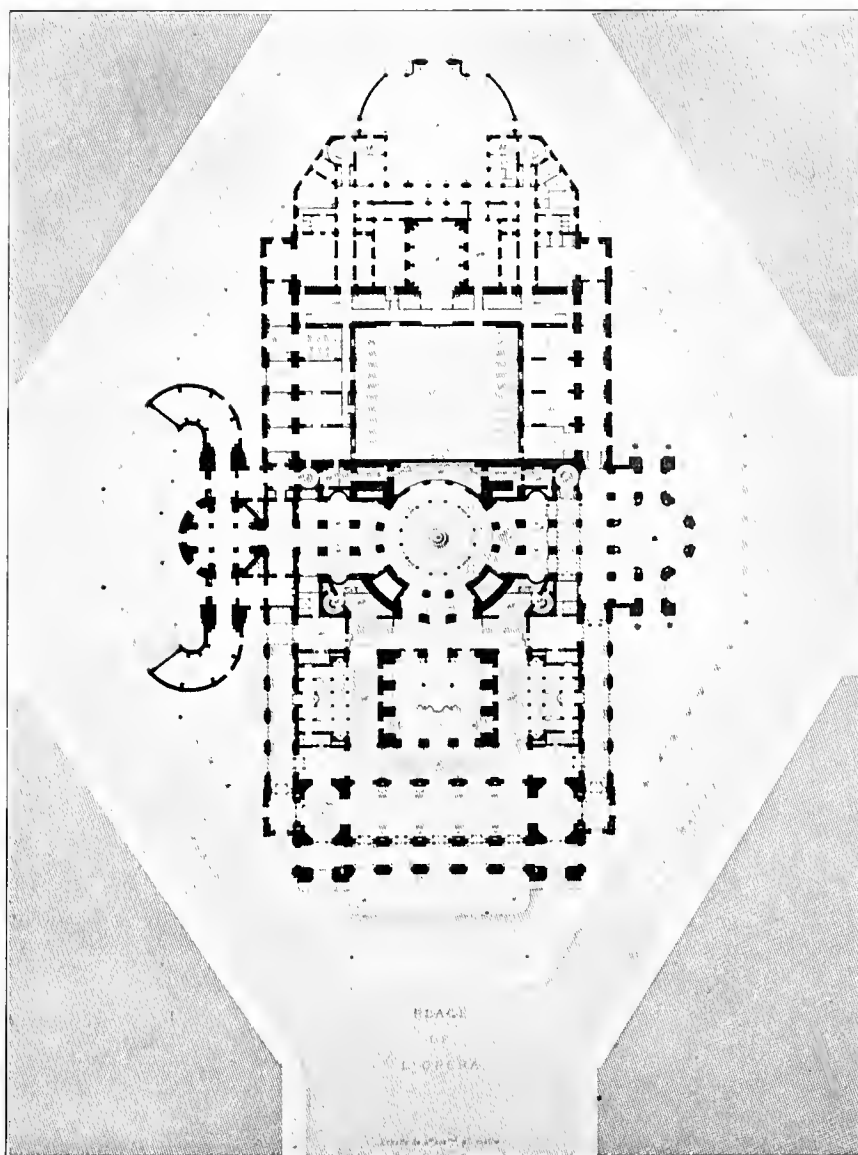
The Grand Châtelet was destroyed in 1802 and a square formed on the site, the contour of which was much changed by Haussmann.

THE RESTORATION

During the reigns of Louis XVIII. (1814-1824) and Charles X. (1824-1830), the population grew with some rapidity and there was amelioration of civic conditions, but in the development of the *plan* and the construction of monuments little was accomplished. The situation is well described by Victor Hugo in his "Nôtre Dame": "The Paris of the present day (1830) has no general character. It is a collection of specimens of different ages, and the finest have disappeared. The capital increases only in houses—and what houses! At this rate there will be a new Paris every fifty years. And, then, the historical significance of its architecture is effaced daily. Buildings of importance become rarer and rarer, and it seems as if we could see them gradually sinking—drowned in the flood of houses. Our fathers had a Paris of stone; our sons will have a Paris of plaster."

THE JULY MONARCHY

Under Louis-Philippe (1830-1848) Paris was more fortunate. The king was himself greatly interested in the improvement of the city, and succeeded in securing for the office of *Préfet de la Seine* the Comte de Rambuteau, whose accomplishment in the transformation of Paris is second only to that of



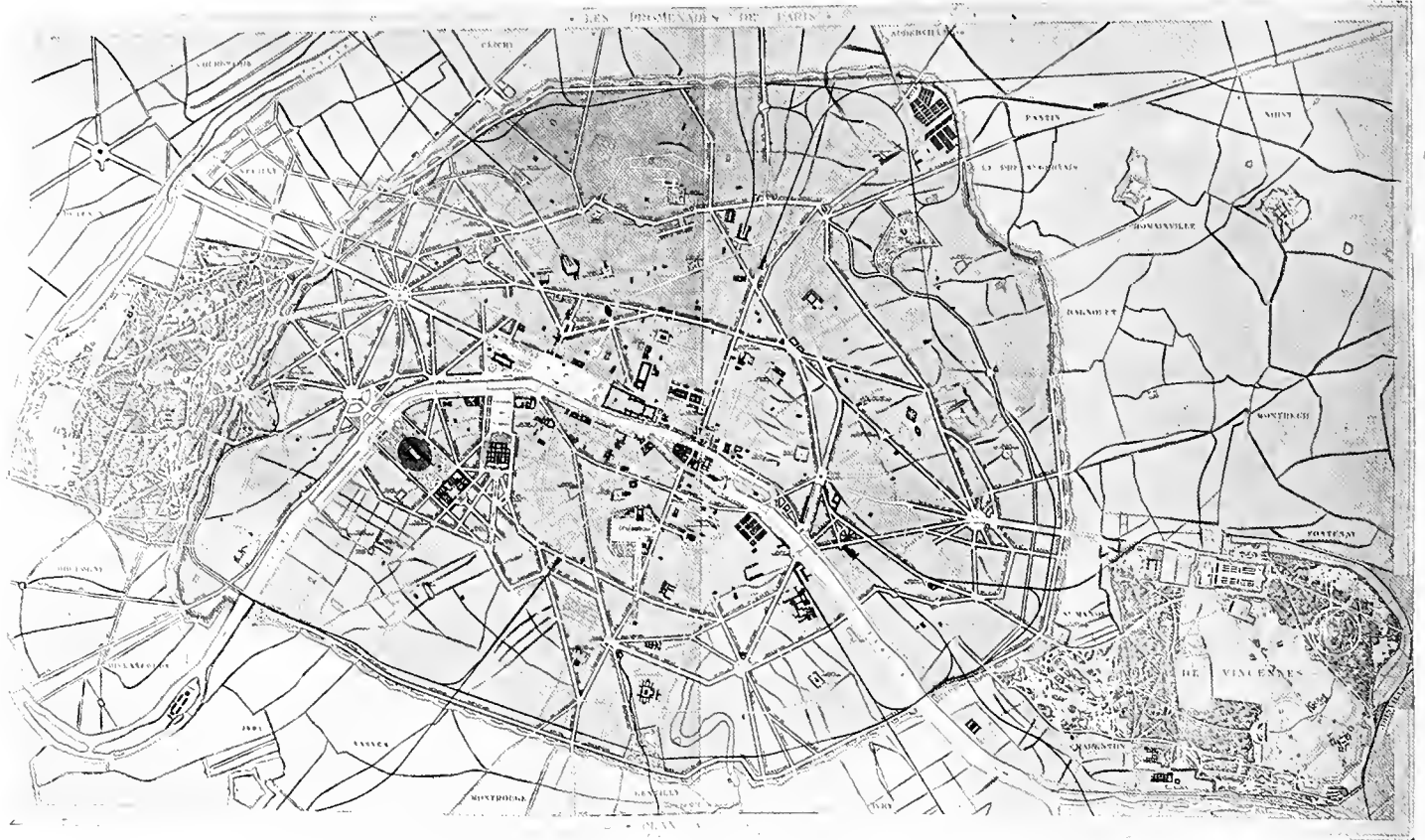
THE PLAN OF THE OPÉRA

From Garnier

Haussmann. To him are due the Rue de Rambuteau, cutting through the quarters of Saint-Denis and Saint-Martin, the Rue Lafayette, the Rue Soufflot, the unfortunate intrusion of the obelisk of Luxor and its attendant fountains into the Place de la Concorde (1836), and a large number of minor streets in various parts of the city.

The *Monarchie de Juillet* is especially notable for the number of monuments which were finished within its period—the Place de la Bastille and Colonne de Juillet (1840), the Arc de Triomphe de l'Étoile (1836), the church of the Madeleine (1842), and the entire reconstruction of the Hôtel de Ville (1841). The fine series of fountains erected by Visconti in various parts of the city belong largely to this reign.

In 1841 was begun the present outer line of fortifications, the last of the Parisian *enceintes*.



MAP SHOWING THE REGIONS AFFECTED BY HAUSSMANN'S IMPROVEMENTS

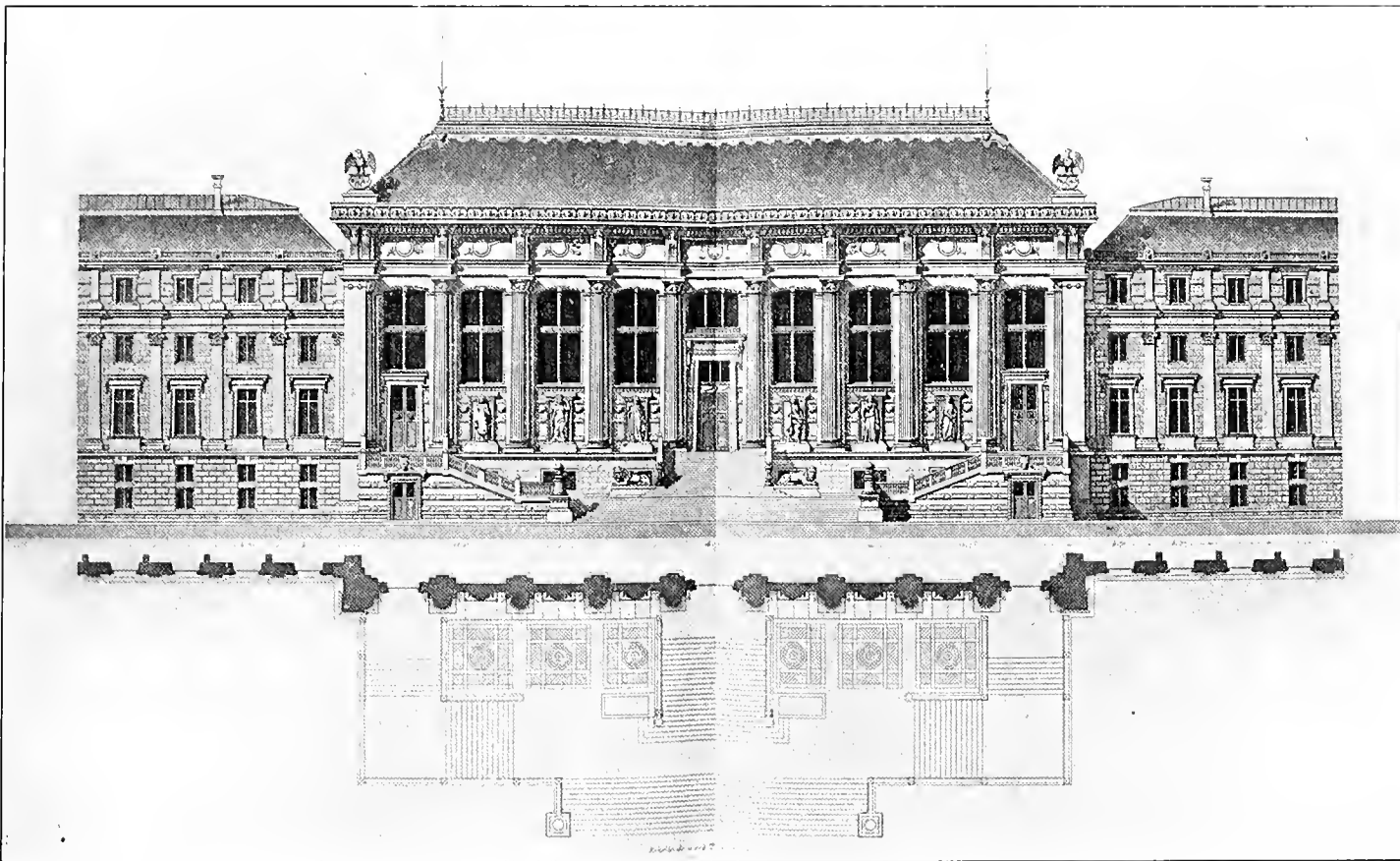
NAPOLEON III. AND HAUSSMANN

When Louis Napoleon came into power in the revolution of 1848, the status of the topographical development of Paris was peculiar. The larger lines of a monumental city had been boldly drawn by Louis XIV. and his coterie of architects; their work had been loyally regarded by the designers of Napoleon and Louis-Philippe, who had accomplished something in the improvement of minor conditions; the *loi d'alignement* had done its work in a satisfactory way; all branches of science which work toward the improvement of social conditions had made immense strides, and were nowhere better understood than in Paris; the fine personality of Rambuteau had counted for much: but, notwithstanding all that had been done, the situation was unstable and dangerous. The natural and historic center of the city, the region about the Ile de la Cité and within the old *enceintes*, remained for the most part in its medieval condition—crooked, congested, unsanitary; much of it mere slums, perfectly adapted to barricades and insurrections. The center of population and activity was drifting away from this region, down the river toward Saint-Denis. If a radical reconstruction had not been undertaken, the old historic city of

Paris would have been overwhelmed by her own rottenness, and a new city would have crystallized on her northwestern boundary.

It is to be remembered that many means of communication had been invented which were not foreseen in the time of Napoleon. The population, moreover, was increasing rapidly. The totals are, 600,000 in 1804; 785,862 in 1831; 935,261 in 1841; and 1,053,897 in 1846. Nothing short of a wise and orderly but complete reconstruction was worth while, and precisely that was immediately necessary. Napoleon III. was intelligent enough and powerful enough to undertake this, supported, as he was, by an intelligent and powerful people.

The Emperor was a soldier and man of affairs, quite unsympathetic toward the artistic aspect of things. In his conception of a scheme for the reconstruction of Paris the strategic and utilitarian points of view were clearly in mind, but the artistic point of view was not. If he had been left to himself, something like an American city—New York or Chicago—might have resulted. The good fortune of Paris, however, placed in his way a man of different temperament. Baron George-Eugène Haussmann was appointed



The Western Façade

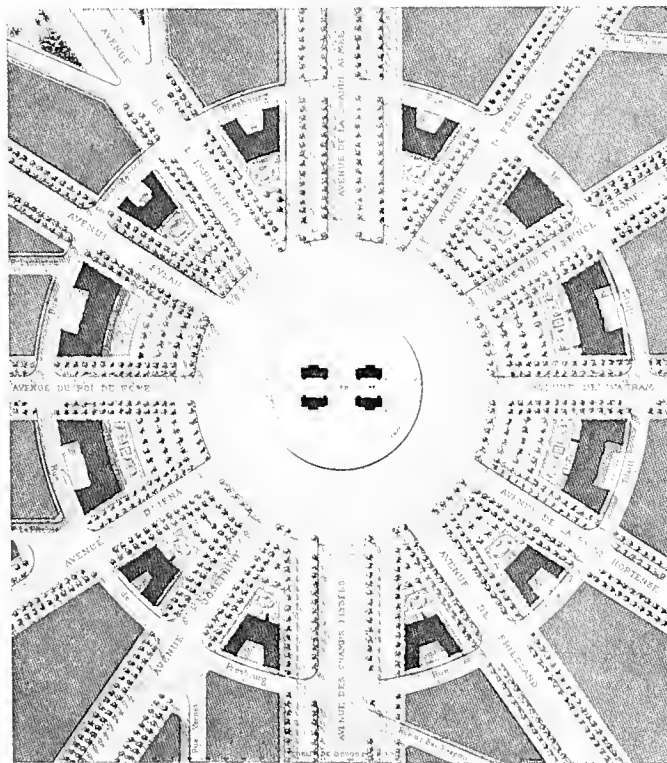
DUC'S PALAIS DE JUSTICE

From the *Revue Générale*

Préfet de la Seine in 1853 and held that official position until 1870. He was not an architect; he was not even an engineer; he was a lawyer whose entire life had been spent in the civil service as incumbent of various *préfectures* and *souspréfectures*. He was, however, a man of sensibility, and artistic by temperament. He appreciated fully the charms of the old city which he was forced, by mere accident, so ruthlessly to rehabilitate. He saved when he could. Important monuments were never sacrificed if it was possible to protect them. His life, and especially his extreme old age, were embittered by the thoughtless condemnation of people who were intelligent enough, but too indolent to consider

the unpleasant alternatives which he understood perfectly.

Hausmann knew the old Paris maps well. He especially appreciated the superb schemes of the court of Louis XIV. and carried them all to completion in a spirit entirely in accord with the wishes of the designers. The Place de l'Étoile is probably very much the sort of thing which Le Nôtre and his followers had in mind. In the additions to the *plan* which were original with Hausmann he was obliged to consider fundamental necessities—strategic conditions, enlarged population, modern methods of transportation, sewers, water, light, finance; these things controlled the will of the master to whom he was always loyal.



THE PLACE DE L'ÉTOILE

Plan from Alphand



A PORTION OF MODERN PARIS, VIEWED FROM THE EIFFEL TOWER

In meeting necessary conditions, however, he was faithful to the claims of the most artistic public in the world. The European critic, accustomed to the interesting accidental effects of old cities, may, with some justice, accuse his work of occasional *banalité* which could not be avoided in the extraordinary pressure of work; but to an American the most monotonous of his results are delightful compared with the rigid alignment and brutal sky-lines of our cities.

In no one of these articles has it been possible to follow out all the lines of civic development. Only the most important have been sketched. In considering the work of Haussmann we must be satisfied with the same method of treatment. There are few streets within the fortifications of Paris which have not been affected by the execution of his plans, but to study them all is impossible.

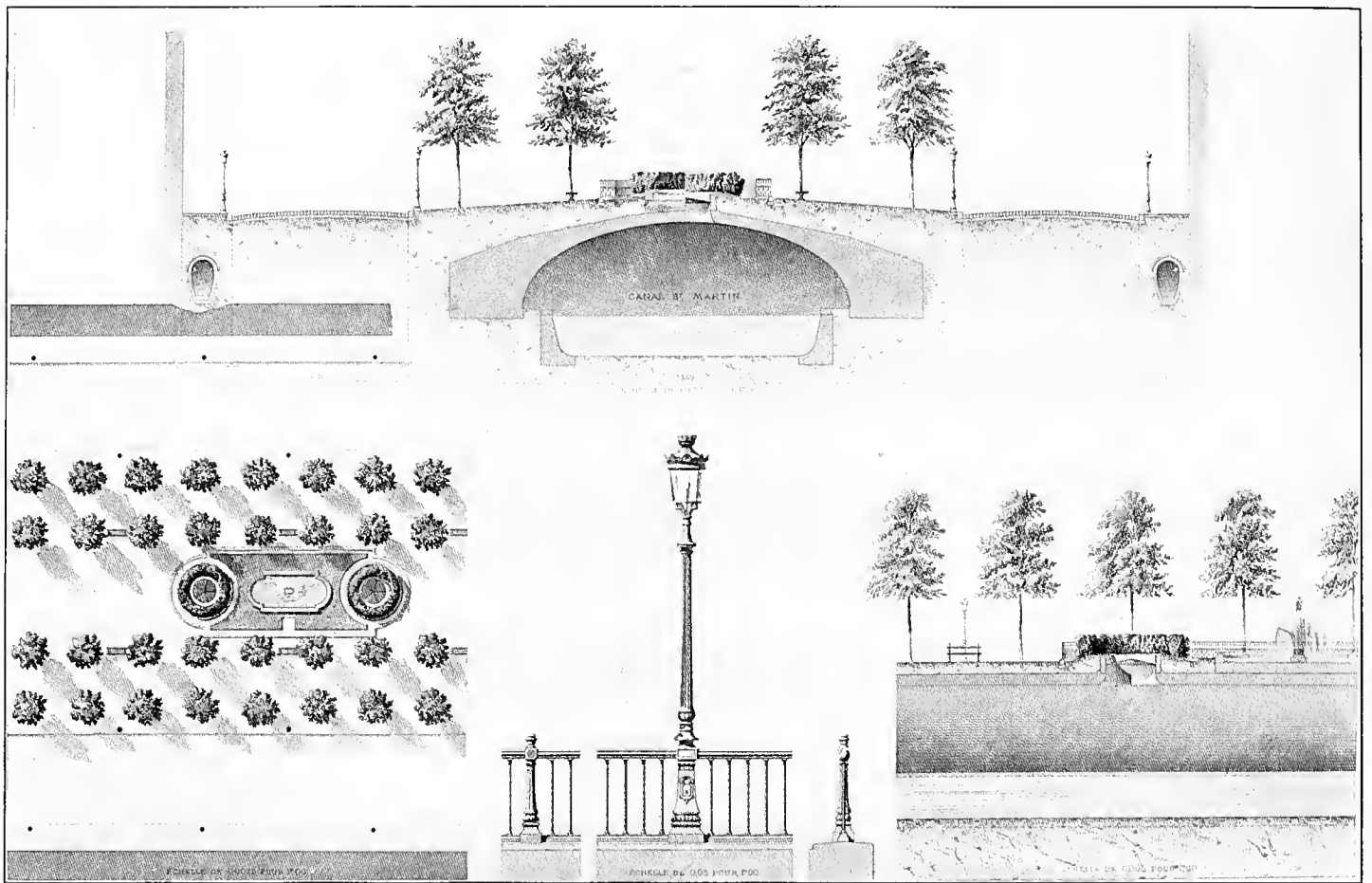
Naturally the first point to be secured by the administration of Napoleon III. was the restoration of the civic center to the old region within the medieval *enceintes* and, as nearly as possible, to the Ile de la Cité. To accomplish this it was necessary to restore the importance of the Grande Croisée described in our first article. This necessity

was understood by the designers of Louis XIV. Napoleon gave it special recognition in the commencement of the Rue de Rivoli. Haussmann's first task was the completion of this street eastward from the Passage Delorme, near the Pavillon de Marsan, and its continuation by an enlargement of the Rue Saint-Antoine and the Rue du Faubourg Saint-Antoine. In this scheme was included the completion of the *corps de bâtiment* connecting the Louvre and Tuileries, the clearing up of the Place du Carrousel and the region about the Théâtre Français and the Palais Royal, one of the most disreputable quarters of Paris at that time. The reconstruction of the Halles Centrales and the improvements about the Hôtel de Ville may be included in the Rue de Rivoli improvement. The disengagement of the Tour de Saint-Jacques-la-Boucherie was an interesting accomplishment of this time.

Before Haussmann's day a beginning had been made in the reconstruction of the northern arm of the Grande Croisée by a "Boulevard du Centre" lying between the Rue Saint-Denis and the Rue Saint-Martin. That portion of it which extends north of the Boulevard Saint-Denis, now called Boulevard de Strasbourg, had been con-



THE PLACE DE LA NATION (OLD PLACE DU TRÔNE)



STRUCTURAL DETAILS OF THE BOULEVARD RICHARD-LENOIR

From Alphonse

structed. Haussmann continued it southward to the Place du Châtelet, which he rearranged. It was a matter of deep regret to him that, through the carelessness of his predecessors, he was unable to bring the axis of the Boulevard de Sebastopol into line with the cupola of the Sorbonne. The central boulevard was continued on the island by the Boulevard du Palais and on the south side by the Boulevard Saint-Michel, the relation of which to the Palais des Thermes, Panthéon, Luxembourg gardens and Observatoire was carefully considered.

The reconstruction of the Ile de la Cité may be considered at this point, although the scheme is not even yet perfectly carried out. At the commencement of Haussmann's term of office in 1853 the Cité contained the worst slums in Paris. He conceived a scheme for devoting the entire area to greater civic monuments—the Hôtel-Dieu, Palais de Justice, and similar buildings. This plan has been well followed and has fixed the civic center of Paris for all time, a result quite worth the sacrifice of a few charming old churches and houses. The most important

of the buildings on the island is the Palais de Justice. The western façade, designed by Joseph Louis Duc, may become extremely important if the Place Dauphine should ever disappear.

The Boulevard Saint-Germain, on the *rive gauche*, was one of the earliest improvements conceived, and one of the last completed. It was designed to connect various quarters on the south side in the same way as the inner ring of boulevards connects those on the north side. It was charmingly arranged to bring into vista two of the most valuable monuments in Paris—the Hôtel Cluny and the Abbey Church of Saint-Germain-des-Prés. The Boulevard Saint-Germain was continued to the Place de la Bastille by the Pont-Sully and Boulevard Henry IV.

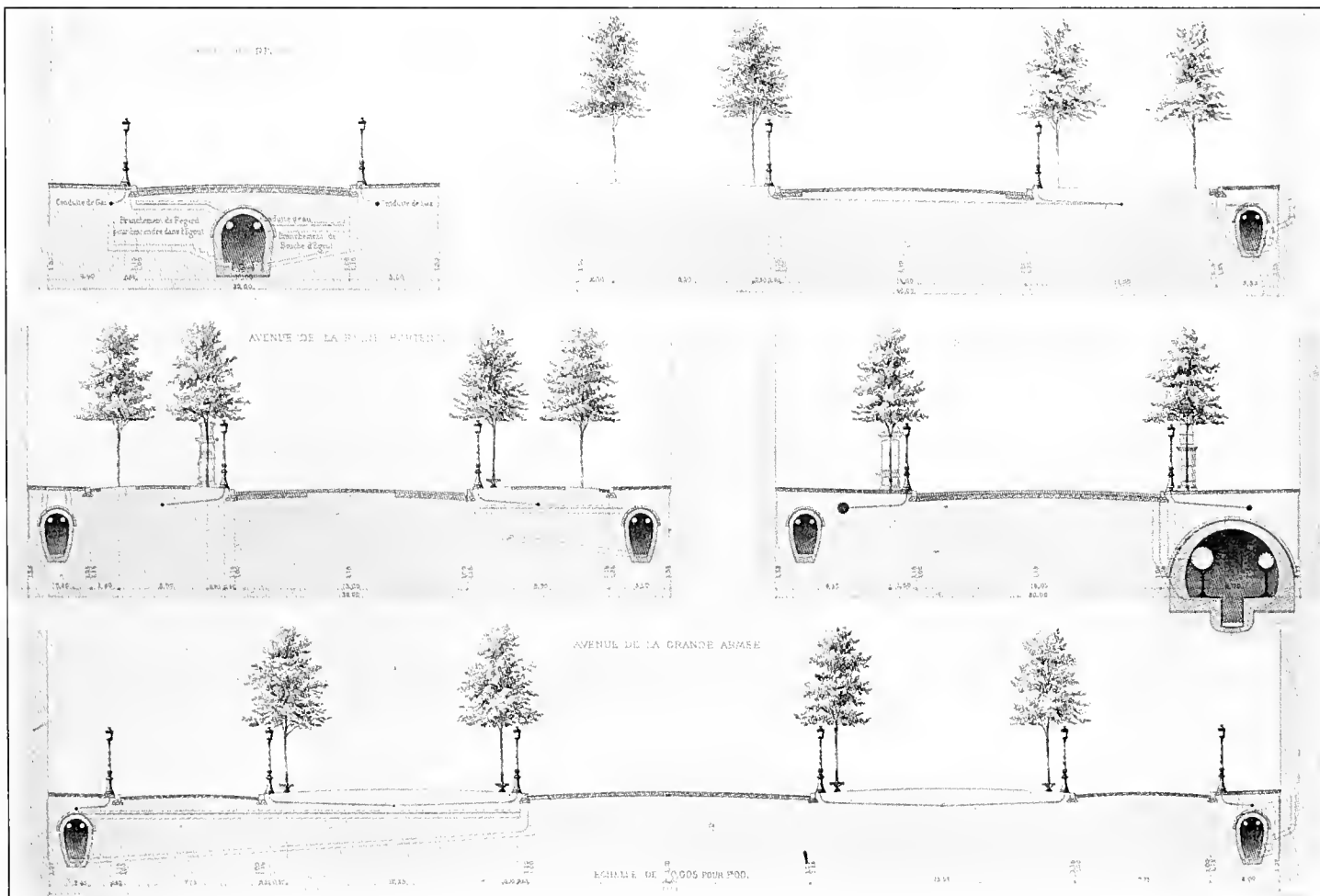
In the series of fountains erected by Napoleon in 1810 was one at the junction of the Boulevard Saint-Martin and the Boulevard du Temple. This, on account of its size and importance, was called the Château-d'Eau, and the space about it the Place du Château-d'Eau. The development of the Place du Château-d'Eau into the

present Place de la République, with the vast network of boulevards dependent upon it, was the most original, if not the most monumental, of Haussmann's undertakings. In laying out the Place de la République (1858-1867) the old type of the *rond point* was abandoned and an elongated rectangle employed instead. Radiating from this, and forming proper angles with the Boulevard Saint-Martin and the Boulevard du Temple, were constructed the Boulevard Magenta, leading northward to the Gare de l'Est and Gare du Nord, and the Avenue des Aman- diers, now de la République, leading to the Cemetery of Père-la-Chaise. The Boulevard du Prince-Eugène, now Voltaire, leading to the Place de la Nation, is nearly in the long axis of the Place de la République. The Rue de Turbigo was built to connect the Place de la République with the Halles Centrales at the Point Saint-Eustache. In the network of streets about the Place de la République is to be included the Boulevard Richard-Lenoir, cleverly designed to conceal the Canal Saint-Martin.

All the streets in this region belong to Haussmann's favorite type of *voies diagonales*, which shorten distances and make interesting intersections. Haussmann used the axial arrangements which he inherited from previous periods sympathetically, but did not invent any designs of this type. In laying out his *voies diagonales*, however, he was keenly alive to artistic and monumental opportunities. He delights to tell us in his "*Mémoires*" that he never opened a new street without considering carefully what monuments might be brought into vista.

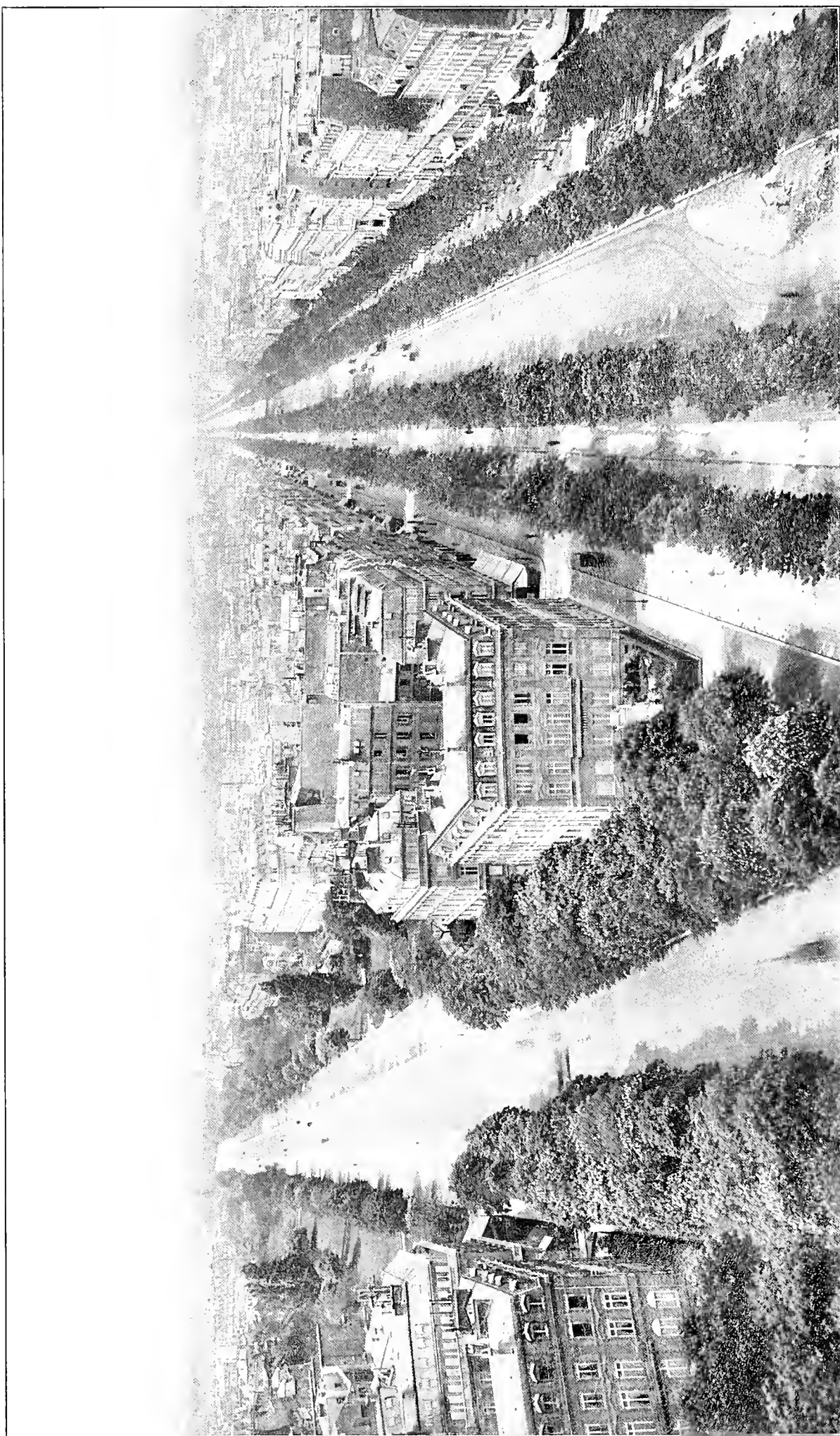
Haussmann completed the old Place du Trône, now Place de la Nation, begun two hundred years before, following closely the suggestions of the old maps.

One of the most charming of his creations is the Boulevard Malesherbes, springing from the Rue Royale at the same angle as the Boulevard de la Madeleine, the three streets forming a fine *emplacement* for the Church of the Madeleine. At its intersection with the Boulevard Haussmann, the Boulevard Malesherbes bends a little to the



VERTICAL SECTIONS OF TYPICAL PARIS STREETS

From Alphand



The Avenue de Bois de Boulogne

L'Avenue de la Grande Armée

A VIEW FROM THE PLACE DE L'ÉTOILE

Showing two of the most celebrated thoroughfares designed by Haussmann

left. This deflection was used to furnish a fine site for the new church of Saint-Augustin.

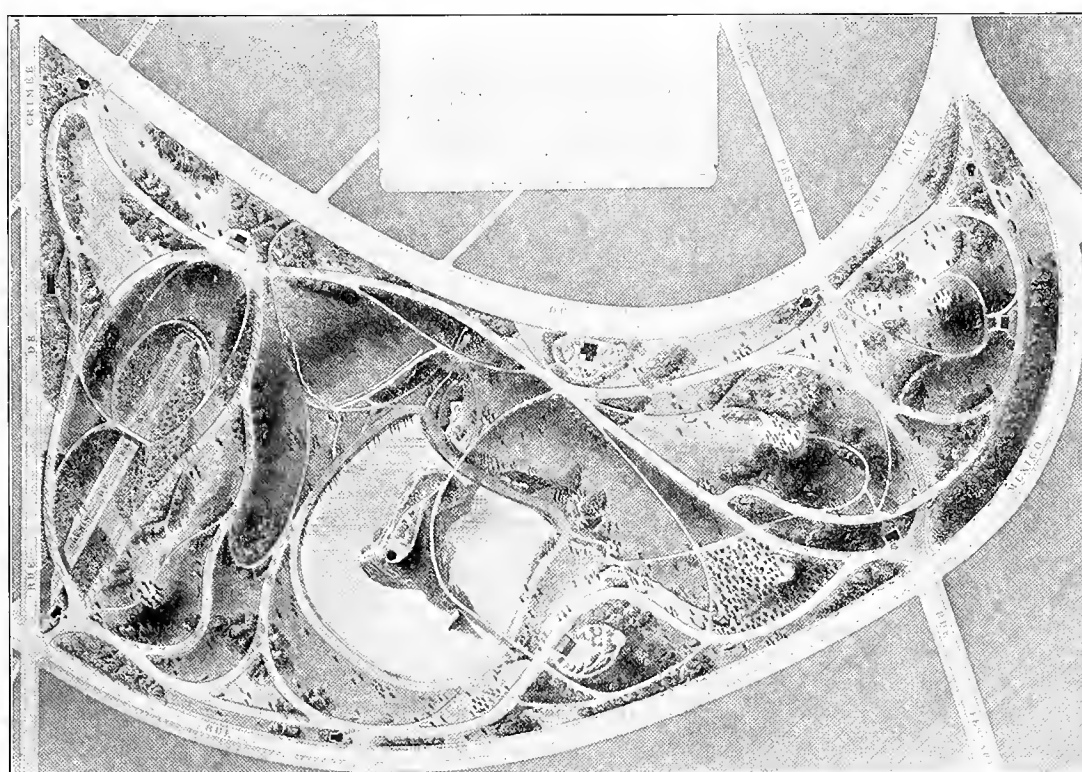
In 1860 the region between the Mur d'Octroi, built in the reign of Louis XV., and the outer fortifications constructed under Louis-Philippe, was added to the territory of the city.

Haussmann's appreciation of the designs of the seventeenth century is fully shown by his treatment of the Place de l'Étoile and the network of monumental streets in the western part of the city. Perhaps Le Nôtre never conceived anything quite so magnificent as the Place de l'Étoile, but it is a proper termination of the axial scheme which is doubtless based on his suggestions. At the same time it is distinctly characteristic of Haussmann. The radiating avenues, all designed by him, are quite irregular, and the parkway, which he called Avenue de l'Impératrice (now Avenue du Bois de Boulogne), is simply a magnificent *voie diagonale*. In the *ensemble* of streets about the Arc de l'Étoile is to be included Napoleon's Place du Roi de Rome, now du Trocadéro, which Haussmann treated with great consideration. He remodeled more or less completely nearly all the bridges of Paris.

We have noticed some of the chief of Haussmann's changes in the map of Paris. To follow them all would be an interminable task. Quite as interesting as the placing of a street is its construction. Haussmann invented and fixed the profile of the ideal modern street. Something had been done toward the solution of this problem before his time, especially by the Comte de Rambuteau; but when Haussmann took up his work in 1853 the streets in the old city within

the *enceintes* were in a shocking condition. In one the houses on opposite sides leaned against each other; in another two persons could not pass abreast; in nearly all the gutter was in the middle; very few had sidewalks.

Taking as the basis of his work the old types, which the designers of the seventeenth century had brought in from the forests and country, Haussmann and his engineers considered all the many things which a street is required to do, and the qualities which lead to beauty of effect, and before constructing it arranged the profiles of the section so that all conditions might be met. An agreeable



THE PARC DES BUTTES-CHAUMONT

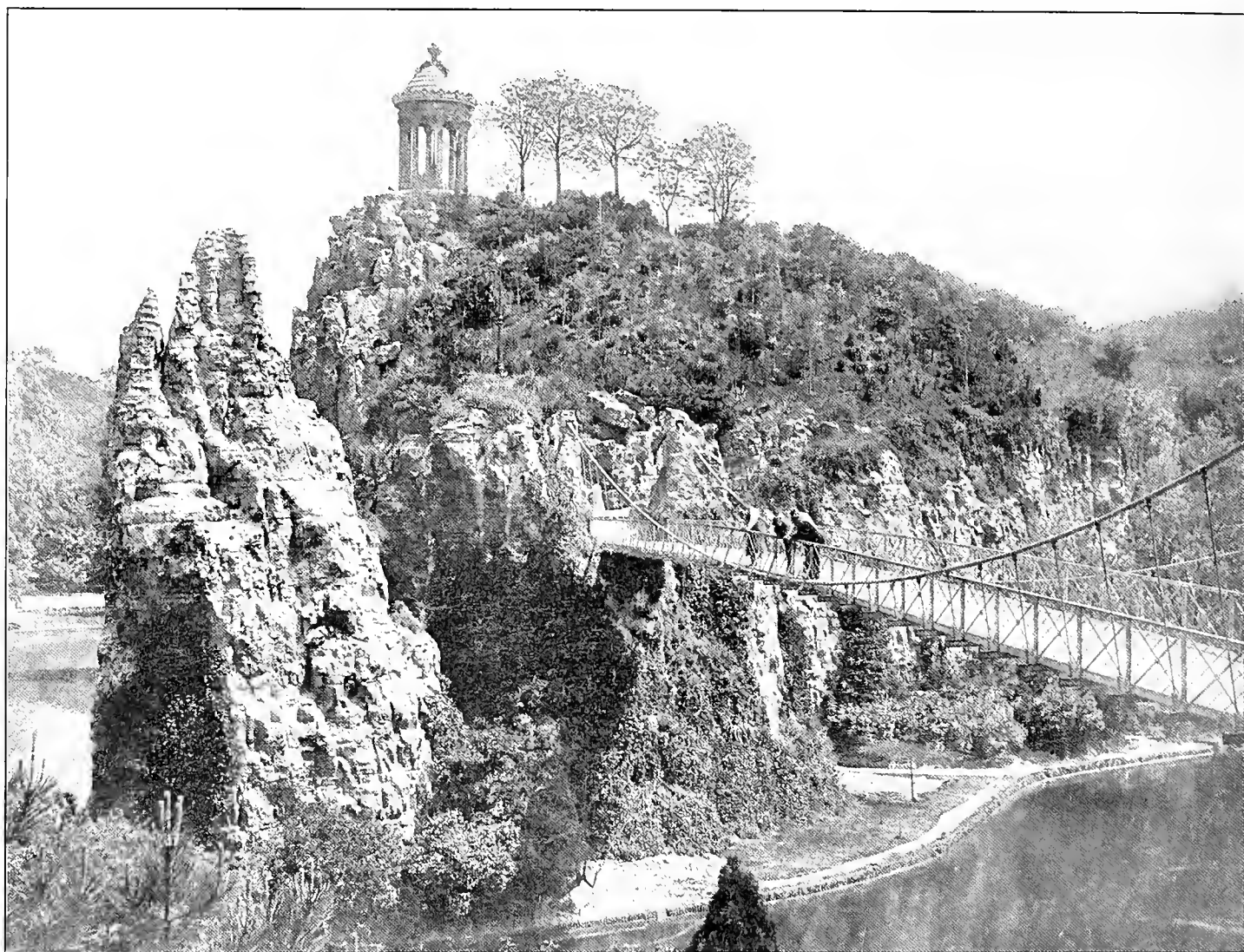
A typical pleasure ground in the heart of Paris

Plan from Alphand

relation between the width of the street and the height of buildings was established. The central pavement was made convex with gutters on either side, sidewalks were provided, and, if possible, these were adorned by one or two rows of trees, in the genial old French way. Sculpture, fountains and monuments were introduced in proper localities.

A street without trees or sculpture is in a class by itself, the lowest. A street with trees properly ordered and kept is in another class, distinctly higher. A street with trees and sculpture is in a higher class still.

The discussion of French parks is a large subject. Undoubtedly the finest are those



A VIEW IN THE PARC DES BUTTES-CHAUMONT

The beautifying of an ancient quarry

of the time of Louis XIV. But these were either royal or private, and rarely, if ever, were open to the public. Haussmann is probably quite within the truth in assuming that Napoleon III. was the first to conceive and create a public city park. The splendid series which were laid out in his reign—Boulogne, Vincennes, Monceaux, Buttes-Chaumont and others—may be a little *banal* at times, but they do their work extremely well. They have been copied in every city of the world. Central Park, in New York, is a good example of the style.

PARIS OF THE PRESENT AND FUTURE

Haussmann created the nineteenth century city. He did all that the conditions of civilization at the moment required; perhaps more. Some of the improvements which he began are not even now accomplished. The Boulevard Haussmann is not yet continuous with the Boulevard Mont-

martre. The Rue de Rennes must yet be brought into connection with the Rue du Louvre by a bridge between the Pont des Arts and the Pont-Neuf. There should be a new Pont du Carrousel, and better connections between that bridge and the Boulevard Saint-Germain. The completion of the Boulevard Raspail has, apparently, been left to the operation of the *loi d'alignement*. A continuation of the Rue de Rambuteau through the garden of the Palais Royal to the Avenue de l'Opéra is needed. All these improvements were suggested by Haussmann, but are not yet realized.

The present Republic has, with the Pont Alexandre III. and the two Palais des Beaux-Arts, carried the axis of the Invalides across the river to the Avenue des Champs-Élysées, one of the finest additions ever made to monumental Paris. The most important problem before the city at this moment is the disposition of the last line of fortifications, rendered

useless by changes of method in modern warfare. Paris may soon be considered a finished city.

Facilities for transportation have changed greatly since Fulton launched his steamboat on the Seine precisely one hundred years ago. The homes of the people whose interests are in Paris are scattered over a vast territory. Any charming valley or pictur-

esque hill, any convenient locality within fifty miles may house elements of population, which, in the time of Napoleon III., were obliged to reside within the fortifications. But thanks to the taste, intelligence and skill of Baron Haussmann, the old city of Philippe-Auguste, Louis XIV. and Napoleon III. is still the center of this enormous population.

(Concluded)

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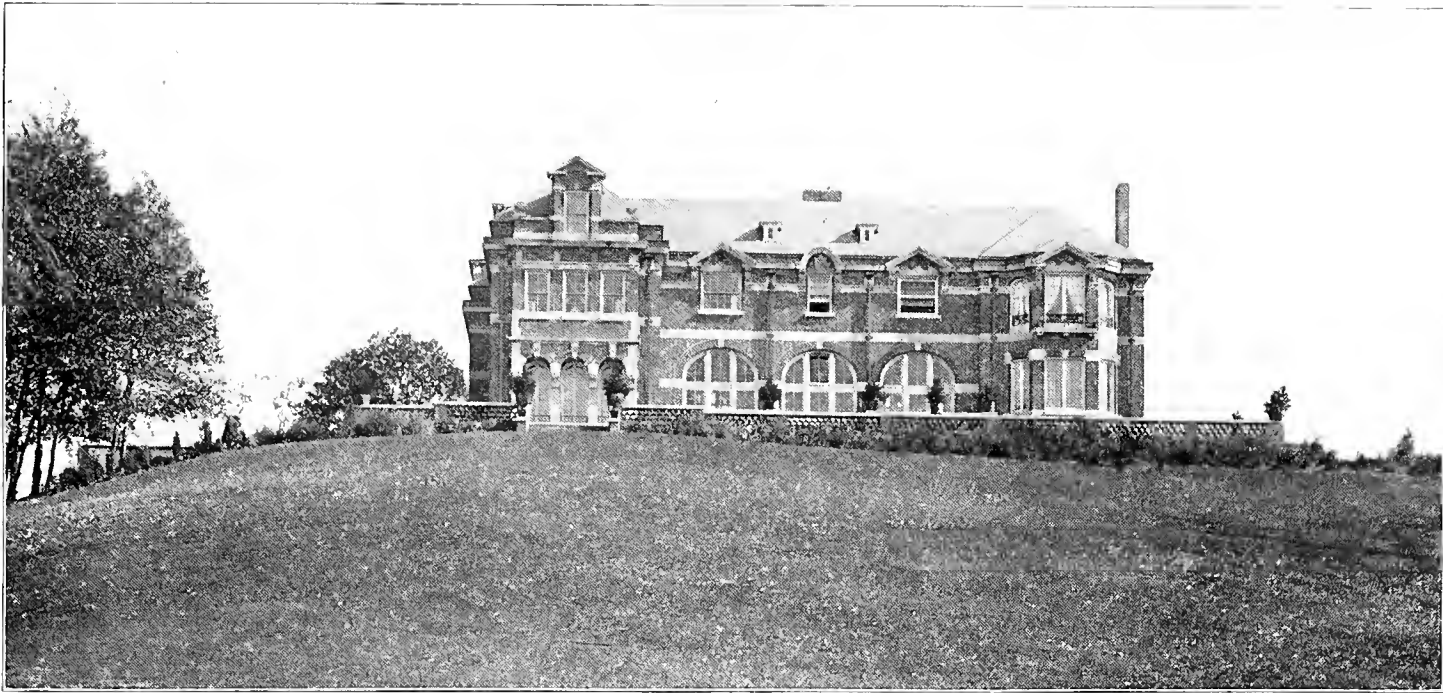
NOTE.—The most important treasury of material concerning the monumental history and topography of Paris is the Hôtel Carnavalet, the palace of Mme. de Sevigné, which was built in the reign of Henry II. and decorated by the great sculptor Jean Goujon. This building contains the Museum of the City of Paris, with the remains of all sorts of monuments, and its library, composed of about 40,000 volumes and 20,000 prints and plans, all concerning the history of the city.

The first Bibliothèque de la Ville was destroyed with the old Hôtel de Ville in 1871. The present enormous collection has been created by its librarian, M. Jules Cousin, since that occurrence.

Probably the best collection of Books on Paris in America is that included in the Henry O. Avery Architectural Library of Columbia University. The late Mr. S. P. Avery, in collecting material for this library, made a specialty of those relating to the monuments and topography of Paris.



THE ENTRANCE FRONT OF THE HOUSE



The House from the Vale

“KATE’S HALL”

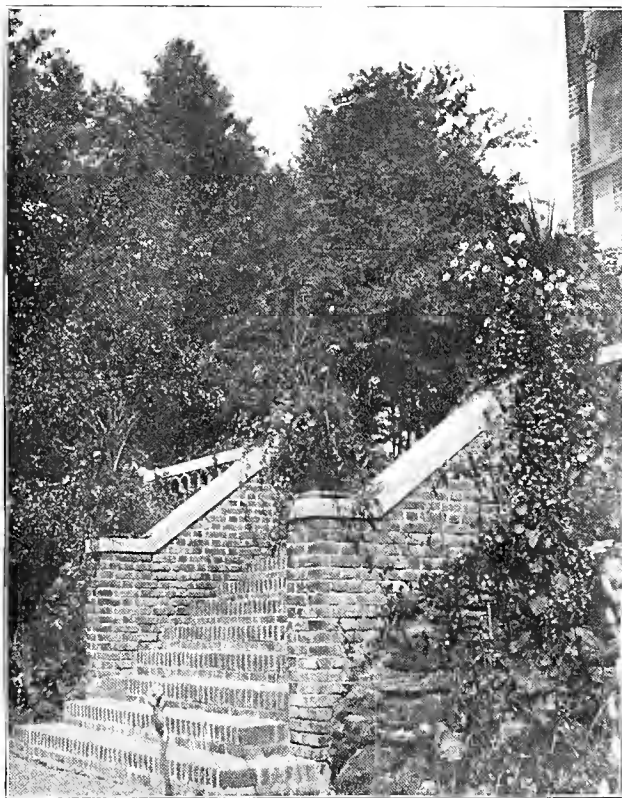
THE NEW RESIDENCE OF JOSEPH S. CLARK, ESQ., AT CHESTNUT HILL, PHILADELPHIA

DESIGNED BY C. C. ZANTZINGER, ARCHITECT

THE approach is the introduction to a house and, being a first impression, is not easily brushed from the mind by attractions later discovered in the house itself or the completeness of its interior arrangements. Upon the approach largely depends the distinguishing air of a country seat, and its full part is played only with the last turn of the avenue when the mystery of the hidden house is lifted by the screens of wall or foliage. The situation of “Kate’s Hall,” Mr. Clark’s house at Chestnut Hill, has made possible an approach of unusual attractiveness. Scarcely should we imagine the house to lie on the edge of

a suburb having streets laid out in regular squares, for, on leaving the little station where the train lands us, the way points toward the fields. Curving it goes, a private avenue, descending slightly toward a vale on the one hand, on the other keeping under the shoulder of a hill. It terminates in effect at the forecourt of “Kate’s Hall,” though the drive goes further on toward the offices and stables.

With no little air of majesty the house itself commands the vale, and lets fall from the feet of its terraces a fine sweep of upland lawn. On either boundary of this lap of land the view from fully half the rooms,—



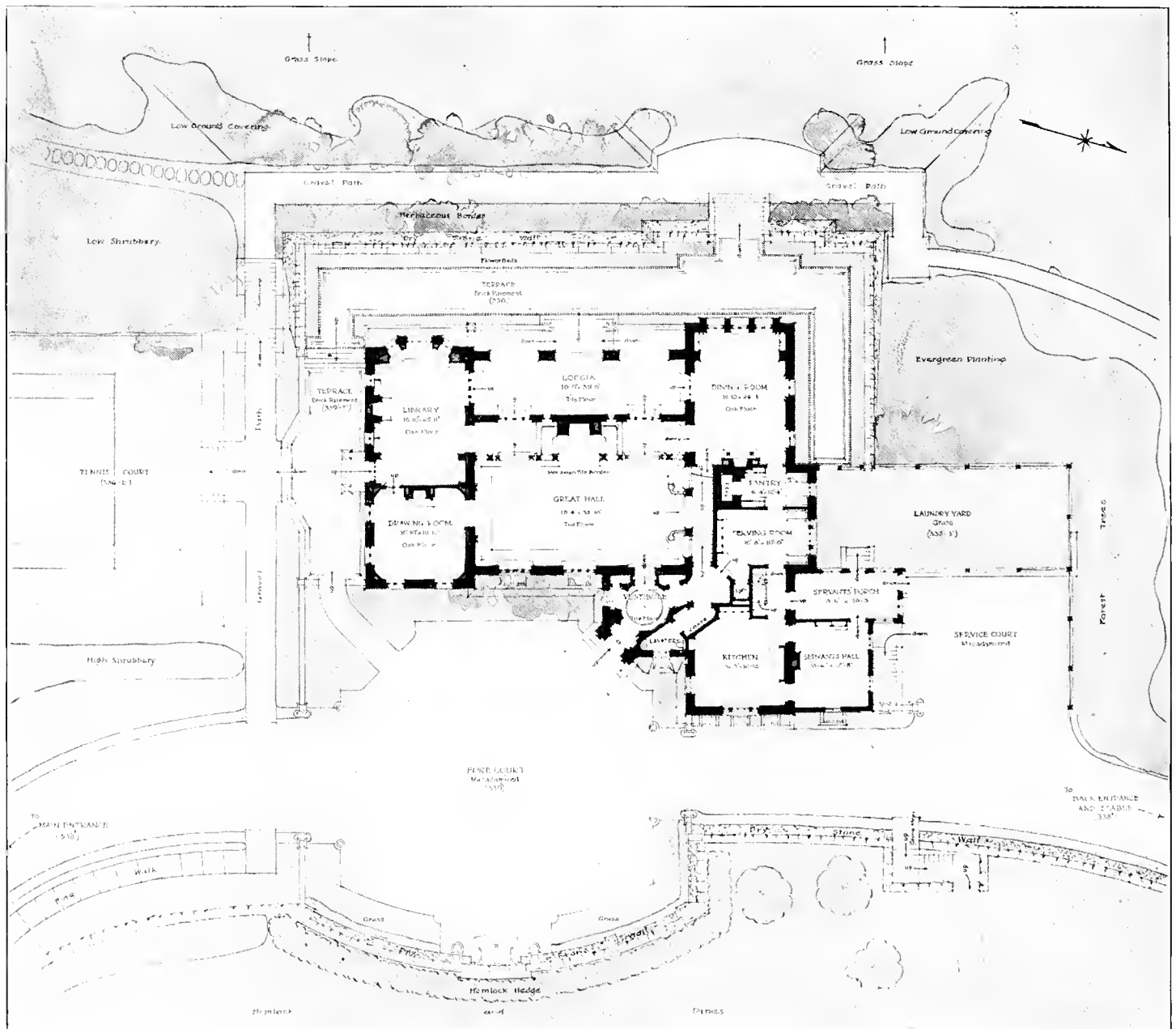
TERRACE STEPS

“ Kate’s Hall ”

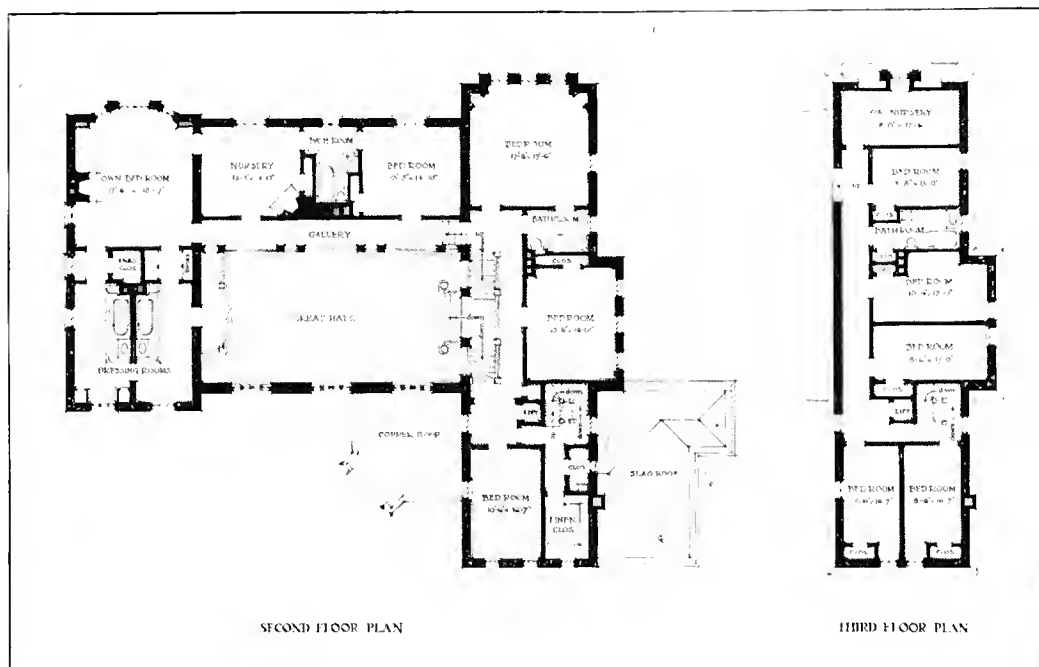
and these the best,—is girt with trees, and distance lends its proverbial enchantment to the views of neighbors.

Following the slope of the hill is a slight ridge which the architect was quick to perceive and mould his design thereto. Parallel to the vale he has set the main body of his house and along the summit of the ridge the main cross wing. Furthermore he has brought this wing well out upon the western terrace and has put under its roof six third-storey rooms, thus giving a height the wing well bears by virtue of the ample base the land provides. From across the vale this disposition of the house can best be seen, and the contour of its site measured by means of the long terrace stretching across the living front.

The proportions of the house are suitably low, for it has the good fortune of being for the most part but two-storeyed. The projecting wings, however, give the needed vertical lines at each end, while piquancy of outline has been obtained by lifting the heads of the second-storey windows above the line of the cornice. The walls are of brick, the trimmings of Indiana limestone, and the roof is of green slate. The terrace walls are rough at their base, where semi-wild planting is supported; and above they are balustraded by an ingenious arrangement of terra cotta tiles cut into short lengths and laid one above the other. On the northeast, next to the forecourt carved out of the hillside, are the vestibule and the kitchens, a scheme serving



PLAN OF THE HOUSE AND IMMEDIATE SURROUNDINGS



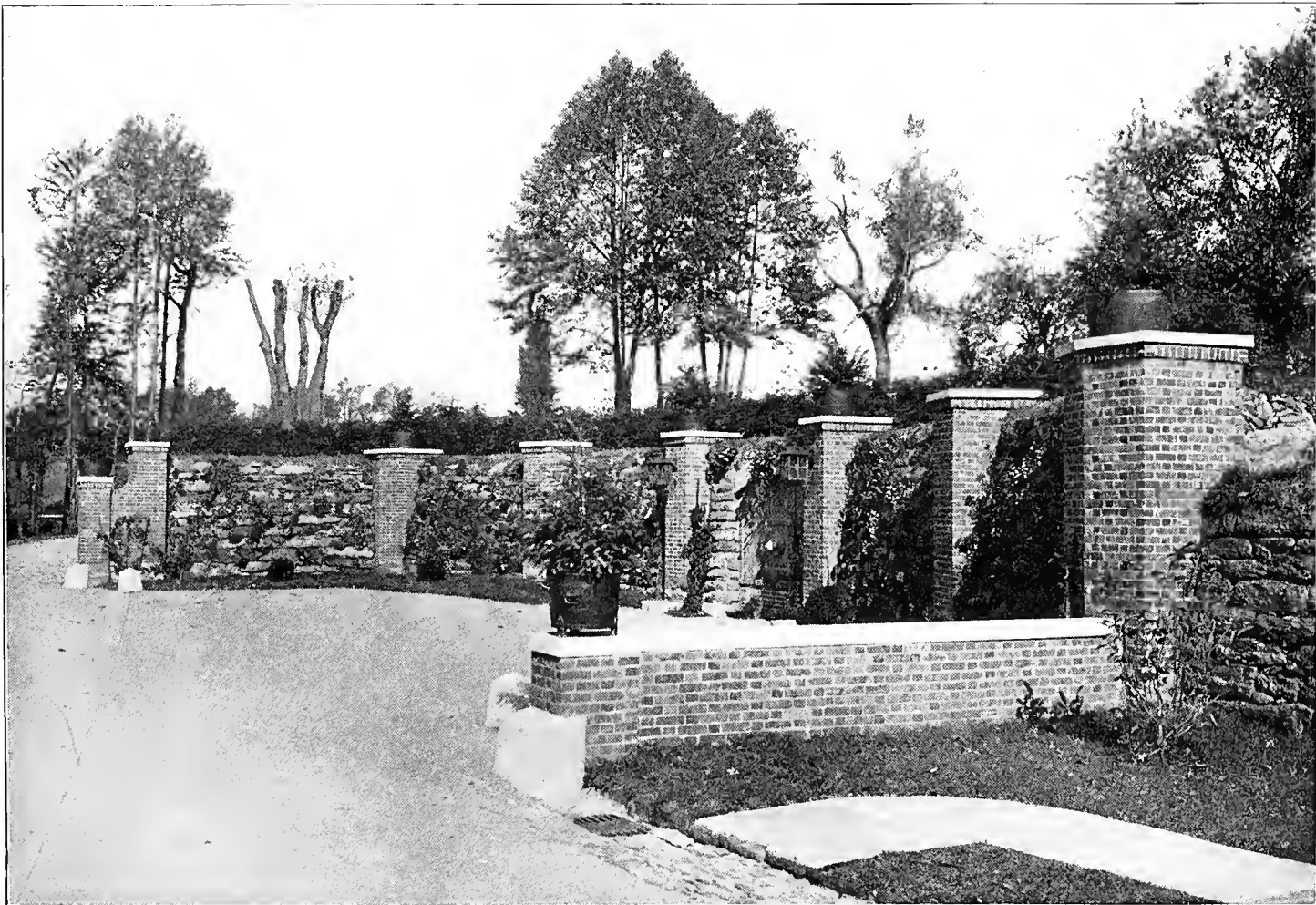
PLANS OF THE UPPER FLOORS

to lessen the least desirable exposure for the living-rooms. Most important of these rooms is the "great hall," directly entered from the entrance door by ascending a few steps. This

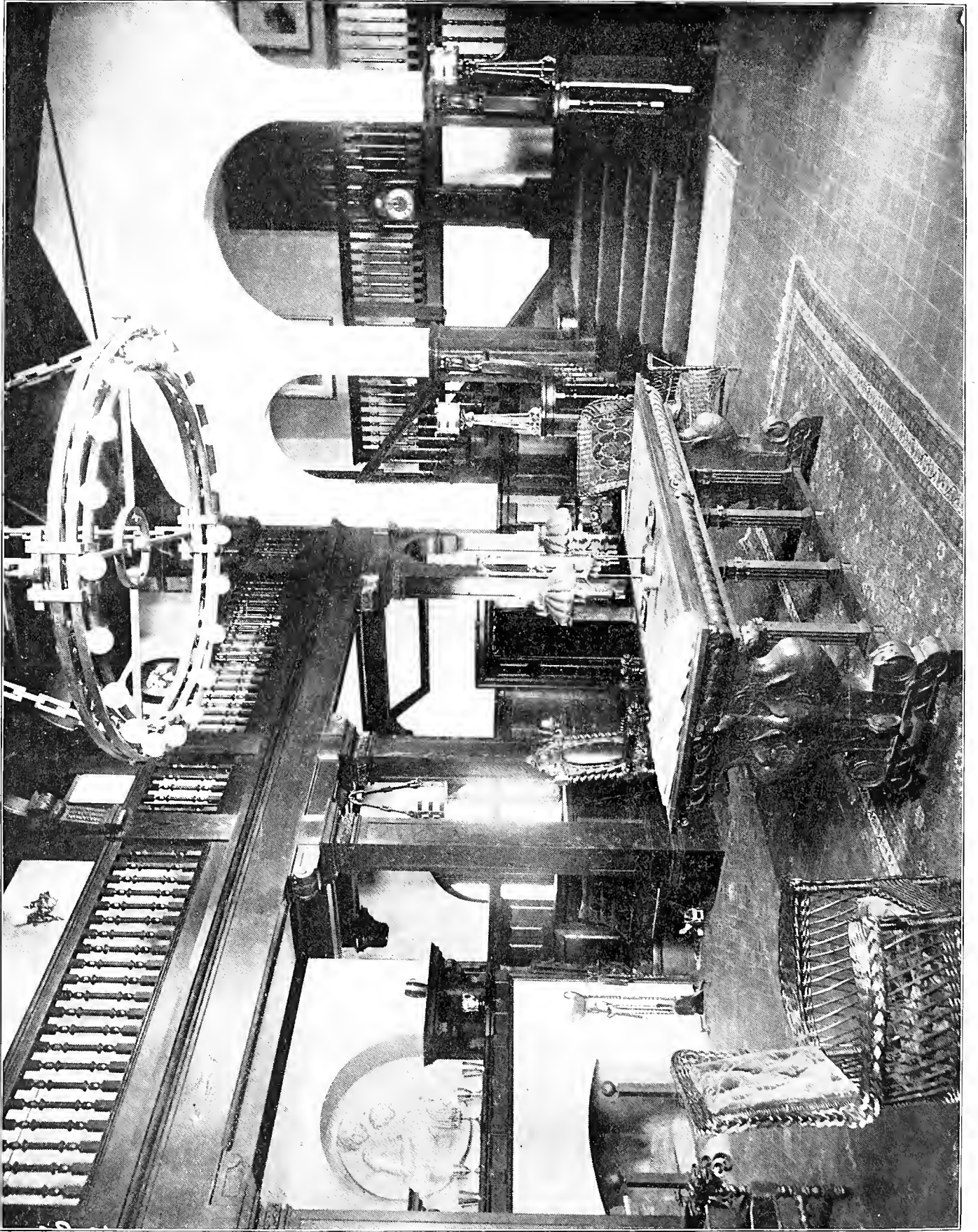
design, for the architectural woodwork, the furniture and hangings here must give not too intimate an introduction to the real life of the house. The library is cosily surrounded by

large apartment extends nearly the entire width of the house and is surrounded by an effective series of arches and beams. Cream colored is the plaster and dark brown the wood—a fine setting, in the fancy, for my lady's yellow gown.

From the hall the great drawing-room, library, and dining-room are reached; but these being necessarily one storey in height, are rather simple in treatment. The former is quite restrained in de-



THE WALL OF THE FORECOURT



THE GREAT HALL

low book-shelves, except where the fireplace or panels filled with wood or mirrors emphasize the French origin of the design.

On the second floor a gallery, running around three sides of the "great hall," gives access to seven units of space which are divided into eleven rooms. In the third floor are four single bedrooms for servants.

The development of the grounds at "Kate's Hall" has now commenced.

lead to a belvedere in the midst of a garden at the margin of the wood. A rustic pergola is to follow the edge of the trees along the rim of the vale and is to give easy access to the greenhouses and palm houses; while clear across the natural hollow a little temple will be seen from the house reflecting itself in the waters of a future willow pond.

In this way the fifteen acres contained in



THE HOUSE FROM THE SOUTH

Messrs. Olmsted Brothers have completed studies for it and the beginning made has been under the intelligent management of Mr. Percival Gallagher. Temporary planting already clothes the hill above the house and protects also the slow-growing trees and shrubs. Here the orchard is to be; and to the northwest of the house a path is to

the property have been made much of in order to fulfill all the requirements of a semi-rural residence. With open country for the site and city building laws affecting the construction of the house, it was rather a paradoxical situation from which the architect and the landscape gardener have brought forth a very agreeable result.



THE OBELISK BEFORE THE WOOD
VILLA DANTI

THE VILLA DANTI

BY B. C. JENNINGS-BRAMLY

Illustrated with Photographs by Arthur Murray Cobb

JUST before reaching the small station at Compiobbi, as the train from Rome nears Florence, it passes across a magnificent avenue of cypresses. This avenue runs from the banks of the Arno, one hundred and fifty yards below the railroad track, to a distance of about two hundred yards up the hill. Ruthlessly the railway has made a breach through those fine trees, and as ruthlessly the smoke and noise of passing trains disturb the solitude and peace of the avenue's dark shade.

Looking up to the north, as the train passes, you would have a glimpse of a huge bit of statuary at the extreme end of the avenue, effective enough at that distance, bad though it be at close quarters. Another avenue crosses at that point, coming down from the *cancello* of the garden, near the house, and, from the point where the statue marks the meeting of the roads, rising again in a straight line up a very steep hill on the summit of which the trees encircle an obelisk.

Beyond and above, a dense wood stretches east and west along the hillside, a wood of ilexes, oaks and bays, and, most beautiful of all, the wavy lines of a mass of stone-pines pierced here and there by the needles of taller cypresses.

These avenues and woods belong to the Villa Danti, a square block of a building standing on the lower slopes of the hill, on a terrace facing the long valley of the Arno. Built as it is on the side of the

hill, the loggia on the ground floor (which, to the north, is on a level with the garden, opens to the south upon a long and wide balcony, from which double steps lead to a terrace below). This level again overlooks a small semicircular garden, all roses, lemon trees and fountains. Beyond, the *podere*, cut in two by the railway embankment, runs down to the Arno.

An inscription which runs the whole length of the southern façade tells us that "*Alexander Guadianus Senator di Phillipi filii erexit 1625.*"

It is known that the property once belonged to the family of the Garibalducci, who sold it to the Guadagni, by whom, as we read, the present villa was built. In 1692 some additions must have been made, as that date appears on some of the outbuildings. The Guadagni sold it to the Danti, a daughter of whose house has lately brought it by marriage to the Friulian family of Counts Colloredo.

Far off enough down the valley to be at peace, whatever might happen in Florence, the villa has no associations with the history of the town. It is merely one of the many fine, massive country houses which were built in Tuscany in the seventeenth century.

The center of the façade has two loggias, one above the other. A low, square clock tower rises slightly above the roof of the house to the left of the building. On each side of the loggias there is space for two



THE LARGE STATUE



A FAÇADE OF THE VILLA

windows, the lower ones, heavily barred, as in almost all villas. The front door opens under the loggia.

The interior is planned in large and lofty rooms, several of which are still rich in furniture, china and carvings of a good period. A large hall, lighted by glass doors opening in the loggias north and south, takes up the center of the house. On this most of the rooms on the ground floor open. One of these is of special interest, for every newly married pair of the Danti family, perhaps of the Guadagni family before them, has occupied that room. A magnificent *cassone*, one of those chests in which the gifts of the bridegroom were taken to the bride, and in which she kept her *correds* or trousseau, stands in one corner. It is a genuine bit of thirteenth century work, but the mistaken zeal of an ancestor of the lady who owns the house has, alas, restored it to a painful pitch of brand-newness, all bright gold and brilliant color! The hangings of the bed, a huge four-poster, look as fresh as the day the red brocade was woven. There is a fine crucifix, some beautiful china, and one or two interesting pictures in the room. Such things can be seen elsewhere, but the contents of a little cupboard in the wall near the bed are so singular as to deserve special mention. In this little cupboard, for many a generation, it has been a

custom in the family that every bride who sleeps in that room should, next morning, leave her slippers, and there they are, these strange little marriage witnesses: slippers of velvet and slippers of leather, some embroidered, some plain, these poised on heels two inches high, those with toes turned up to a sharp point; others less extravagant in design but all dainty and pretty. One tiny little pair, of blue velvet embroidered with silver, had belonged to the lady of the house, who, faithful to the traditions of her family, had left them in the cupboard the day after her wedding.

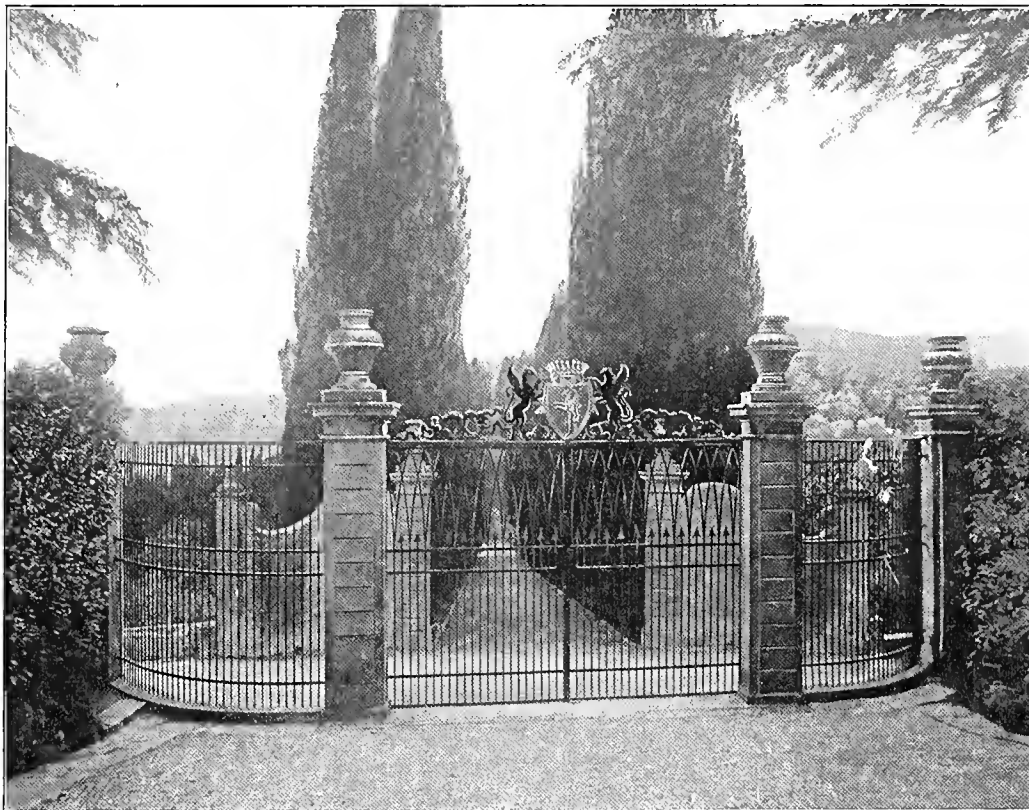
The garden around the house is not very large, but picturesque, from being on different levels of ground and shaded by many fine trees. To the right you look through iron gates down the cross avenue of cypresses. From here the obelisk on the top of the opposite hill is visible, ending the perfectly straight line between the double row of trees. Besides the shade of trees the garden has the charm of water. It is heard rippling in the fountains on both sides of the house. An avenue of horse-chestnuts and limes leads from the



LOOKING TOWARD THE OBELISK ON THE HILL

front door under the loggia to a *cancello*, upon the left of which is a small family chapel. An immense deodar, planted in 1848, as a tablet tells us, is remarkable for the height it has reached in so comparatively short a time. Besides this there are some fine standard magnolia, copper beech, and tulip trees. Of flowers, the beds are bright with roses, geraniums and marguerites.

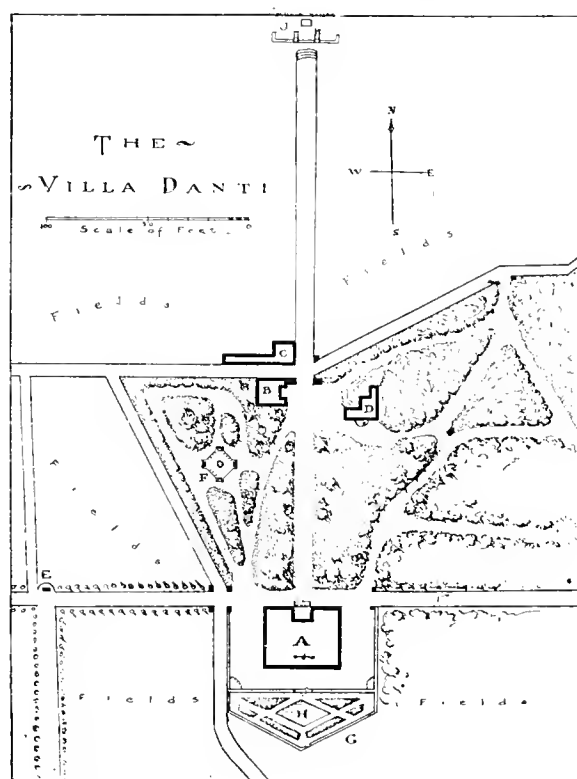
Looking up from the garden to the hill, immediately opposite the house, you have before you a strange piece of ornamental architectural work. High up the hill, the summit of this monument (for I do not know what else to call it) is crowned by an obelisk thirty feet high, surmounted by a golden eagle. The base of the obelisk, a square block of granite, bears a tablet which informs us that "*Cavaliere Priore Enrico Danti inaugurava il di 28 Nov. 1865*" this wonderful construction. A semicircular concave wall fifteen feet high, covered with now obliterated frescoes, supports the higher ground on which stands the obelisk. A stone seat runs around this wall, and the ground in front of it has been leveled to form an iron-railed terrace, in its turn held up by a stone wall, down the center of which some narrow steep steps lead to the next level. Here the hill has been graveled and held in by some mule



AN AVENUE OF CYPRESSES

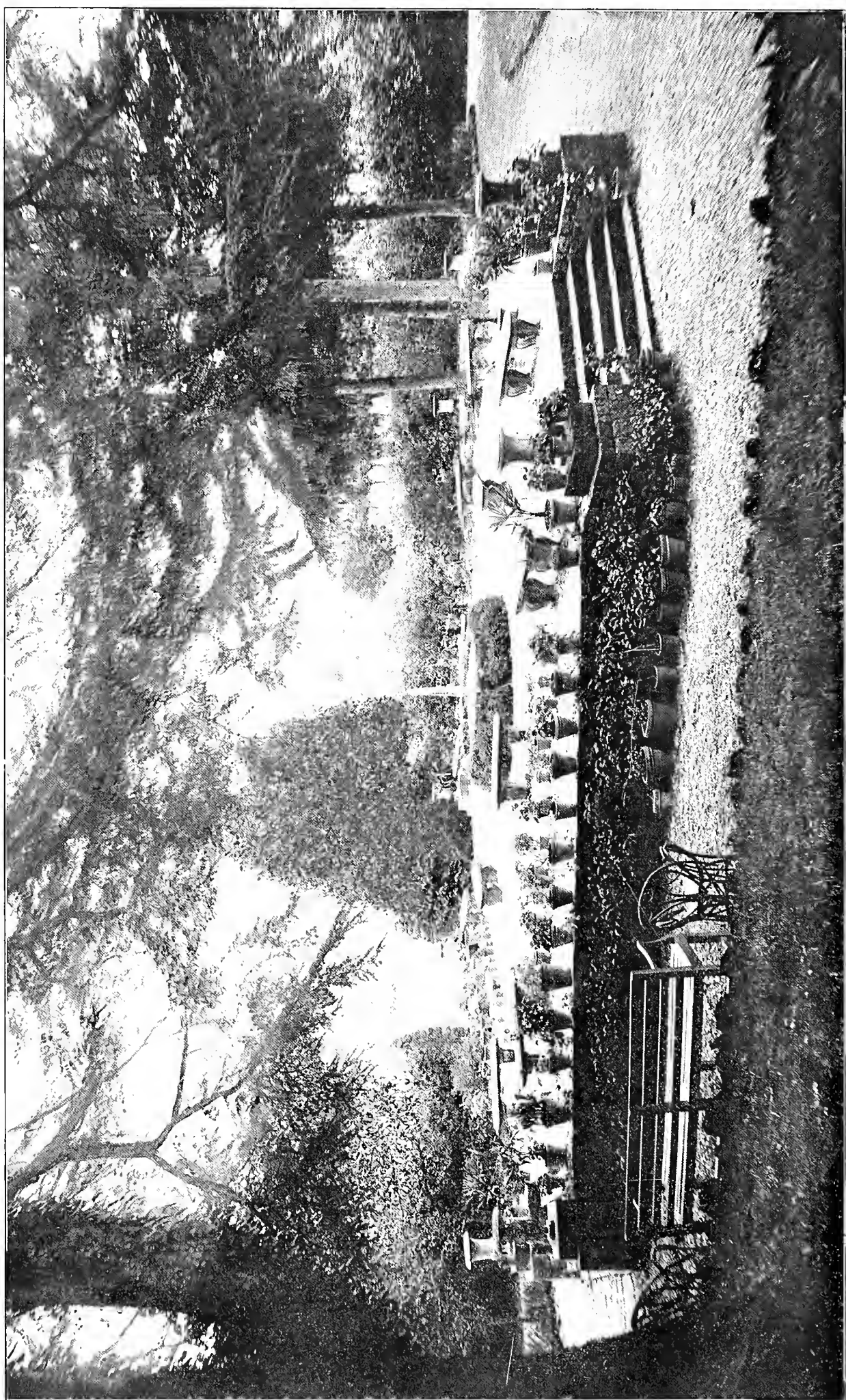
steps. Two aloes on each side are the only plants that ornament this steep incline, which about fifty feet lower reaches a paved circular terrace, in the middle of which stands a statue of Spring, of no merit whatever as a statue,

but effective enough when seen from a long distance. Narrow stairs with iron rails creep down the sides of the circular wall and meet at the bottom, where a grotto has been excavated under the terrace. From this point to the *cancello* there is no more masonry. A straight gravel path runs down between clipped laurel hedges, beyond which the *poderi* stretch right and left. This may be described as the Cavaliere Priore's *capolavoro*, but it is by no means the only embellishment he has "inaugurated" in his grounds. He was evidently as fond of dramatic effect in landscape as Horace Walpole him-



THE PLAN OF THE GROUNDS

A—The Villa B—The Chapel C—Steward's House
D—Stables E—The Large Statue
F—The Raised Garden G—The Lower Garden
H—Pool J—Obelisk K, K, K—Gates



THE RAISED GARDEN

self. The wood abounds in temples, ruins, towers, obelisks and hermitages. A fortified castle on one hill frowns down upon the valley. It is castle, however, only on one side; on the other the defenceless walls of a contadino's house appear. In one most lovely glade we come across a monk; he has apparently just left his chapel, half hidden in the ilexes; his hands are joined, his eyes turned devotionally upwards to a tall wooden cross. At some distance he would be almost realistic but for a cruel blow that has deprived him of his nose and some chips in the stucco of his venerable knees.

We have outgrown the taste for incidents in our gardens and grounds. The return to Nature which Rousseau preached came with too sudden a rush upon an artificial world. *Coute qui coute* everything had to be natural; then Nature left to herself was found unsatisfying. She had to be assisted, but always in the most natural way. Formal garden paths, were discarded as artificial, and winding grottoes, ruins and rustic bridges over meandering streams, all equally artificial, became the fashion. The Cavaliere Priore was a late disciple of this school, but an ardent one, as anyone who has strolled through the woods of Villa Danti will bear witness. Luckily for those who have outgrown his taste, Nature has done so much to make



A RUINED TEMPLE IN THE WOOD

those woods beautiful that she seems to laugh at these efforts to interfere with her. For instance, from a little plaster temple, in itself quite graceful in design, a glorious view of the hills of Vallombrosa, purple as with the bloom of a purple grape, is before you. The little temple becomes so insignificant a detail in such grandeur that whether it be there or not matters little; your eyes instinctively turn elsewhere. The long ilexwood down which trickles the stream which carries water to the garden fountains, is a place to rest and dream in. There is no undergrowth, but the trees are planted close enough to prevent the eye from penetrating far along the winding path. Only the sunlight, here and there, pierces through the dark leaves and throws a dappled pattern of light and shade on the moss and fern that grow along the stream. The Cavaliere Priore has, wisely, done but little to improve this spot. A quite inoffensive little bit of gray ruin, not more than three feet high, just serves the purpose of making his presence felt, and spoils nothing.

It is perhaps ungrateful to speak thus of one who certainly loved, and in his way felt, the beauty of these glorious woods; but the villa is so fine in its simplicity, the cypress avenues so grand and severe, that one wonders he should not have caught more of their spirit, and left what was so very well, alone.

THE SEWELL CROSS

DESIGNED AND MODELED

BY

A. STIRLING CALDER

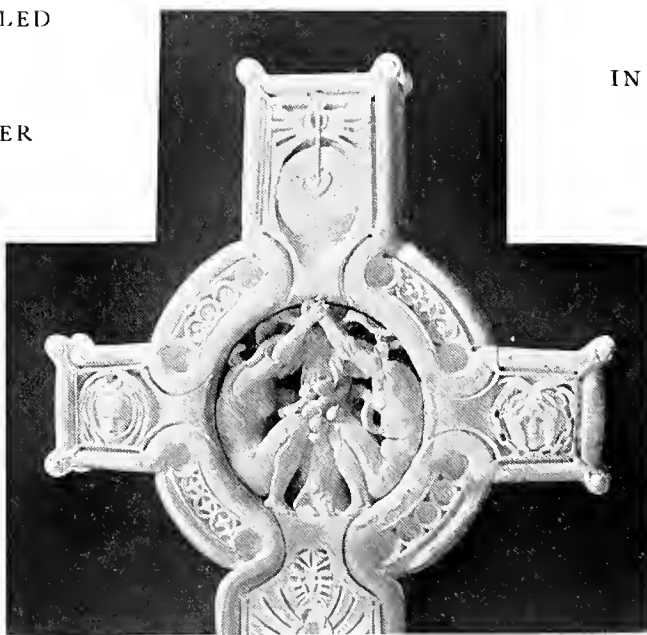
RECENTLY ERECTED

IN HARLEIGH CEMETERY,

CAMDEN, N. J.

A DISTINCTIVE and individual monument to a person deceased has been for several months the object of a sculptor's study and labor, and has now been erected in a retired portion of Harleigh Cemetery, Camden, N. J. Inasmuch as all works of this nature are necessarily symbolic—and this in particular is almost entirely so—the following light upon the accompanying illustrations may be found interesting.

The Sewell Cross is an attempt to create, within the freely used limits of the style of the ancient Celtic cross, a personal illumination in relief, of the impressive moral characteristics of a modern individual. In pursuit of this object the sculpture has been developed as a sort of weaving of what are, for the most part, invented symbols and imaginative decoration illustrating the manly virtues, merged with generalizations on the mystery of existence. Structurally the cross, with its tall shaft and small head, approaches the Scottish type, while in the character of arrangement and architectural enrichment there is a tendency to Byzantine profusion. Departure from the usual Celtic form is made in the pierced center of the head, the terminations of the



THE HEAD OF THE CROSS

Copyright, 1904
Alex. Stirling Calder



THE GRAVE MARKER

Copyright, 1904, Alex. Stirling Calder

arms and the buttressed base. The squarely incised sculpture of the paneling refers particularly and generally to the character of the man to whose memory the work was erected. The panels on the front of the cross are marked by the *Herald of Death*, the *Stoical*

Digger, a *Helmsman*, and the *Phoenix*. Under these may be read the Latin inscriptions corresponding to each, as the *Peace of Death*, of the *indefatigable, vigilant toiler, whose immortality triumphs*. On the reverse, *Faith, Charity, Courage*, and *Gentleness* illumine the remembrance of the deceased. The central panel of the head, pierced through the thickness of the cross, symbolizes man's eternal repentance—two bowed figures with arms uplifted in united appeal, between which grows the fruitful tree, with its serpent, the ancient emblem of Temptation. This is flanked on the arms by masks of Hope and Fear, between which man vacillates, and above is an enigmatical arrangement of wings, globe, arrow, and heart, which stands for *Love all swaying*. On the reverse of the head the same passions are expressed somewhat differently. The family coat of arms is heraldic, as is also, although here

purely inventive, the four-paneled decoration of the left side, where from a simple rude vase springs the strongly conventionalized succession of Tudor roses, a mailed hand framed in shamrock and thistle, which picture in this primitive way the racial origin of the deceased. There is a variation of the same theme in the panels of the right

side, where, centered in interlacing bands, are an Irish harp, eagle, and two bees, below all of which lurks a questioning sphinx.

This reading of the significance of the sculpture is further explained by the inscriptions of the eight principal panels of the front and back. These are:

First. On the front, beginning at the bottom, in the panel representing the *Herald of Death*—“*Mors pax*” (Death is peace).

Second. On the panel representing the *Stoical Digger* annoyed by a bird of prey—“*Vita labor*” (Life is labor).

Third. *The Helmsman*, steering his craft through the tumultuous seas—“*Vigilate*” (Watch.)

Fourth. *The Phoenix*, arising, immortal from her ashes—“*Dis manibus*” (Rich through or by the hands).

On the back, in the lowest inscribed panel, Faith is represented by an ancient galley at sea, with the words: “*Navis fortis*” (Stout ship).

“*Altum mare*” (Deep sea).

“*Fides fortiter it*” (Faith rides staunchly).

In the panel above, a winged *Caritas*, seated on Savagery (a lion) ministers to Wretchedness. Above this, again, a herculean figure strangling a serpent represents Courage. The inscription here is “*Audax et Cautus*” (Bold and wary). *Lenitas* (Gentleness) is the subject of the top panel on the back—a kneeling maiden greeting a descending dove. The use of the squarely massed leaf buttresses at the four corners of the base is an innovation



THE FRONT OF THE CROSS

Copyright, 1901, Alex. Stirling Calder

of the author unsanctioned by precedent, as is also the incised corners of the base softened by rudimentary columns, and the development of the border at the corners of the arms and head. The cross is a clear departure from the usual sort of cemetery monuments, not only by reason of the sculptural skill spent upon it but on account of its color. Instead of being of white marble, and another addition to the garish occupants of a peaceful scene, which, be it noted, are sure to show all the stains of weather unless frequently cleaned, the Sewell cross is of a greenish gray color, becoming much darker in the air. It was designed and modeled by A. Stirling Calder, and cut in green Windsor granite, under his supervision, by carvers in the employ of the Leland & Hall Co. The cross rests upon a concrete foundation and occupies a central position in relation to spaces allotted to future graves of the family.

The bronze grave marker, inserted in a granite ledger stone covering the grave, contains a design of Celtic motive clinging about a sword and supporting the shield which bears the memorial to the dead General. The sword and fasces are here used as emblems of the soldier and of the statesman—the whole geometrically tied together and forming various framings for shamrock, rose, thistle, perfect fruit—*swastika*, and, below



THE BACK OF THE CROSS

Copyright, 1901, Alex. Stirling Calder

the sword hilt and the axe, the interwoven monogram, *OPVS—SPES* (Work and hope).

PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

By P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

V.

MANY English cottages can boast of their rose-gardens. In fact roses are the chief glory of the gardens, whether they be large or small. Even the stern old Abbot of Reading in the fifteenth century, Abbot Thorne, loved his roses, and took for his badge, blazoned on a window in his summer residence at Pangbourne, an "Eagle perched on a thorn bush" with the legend:

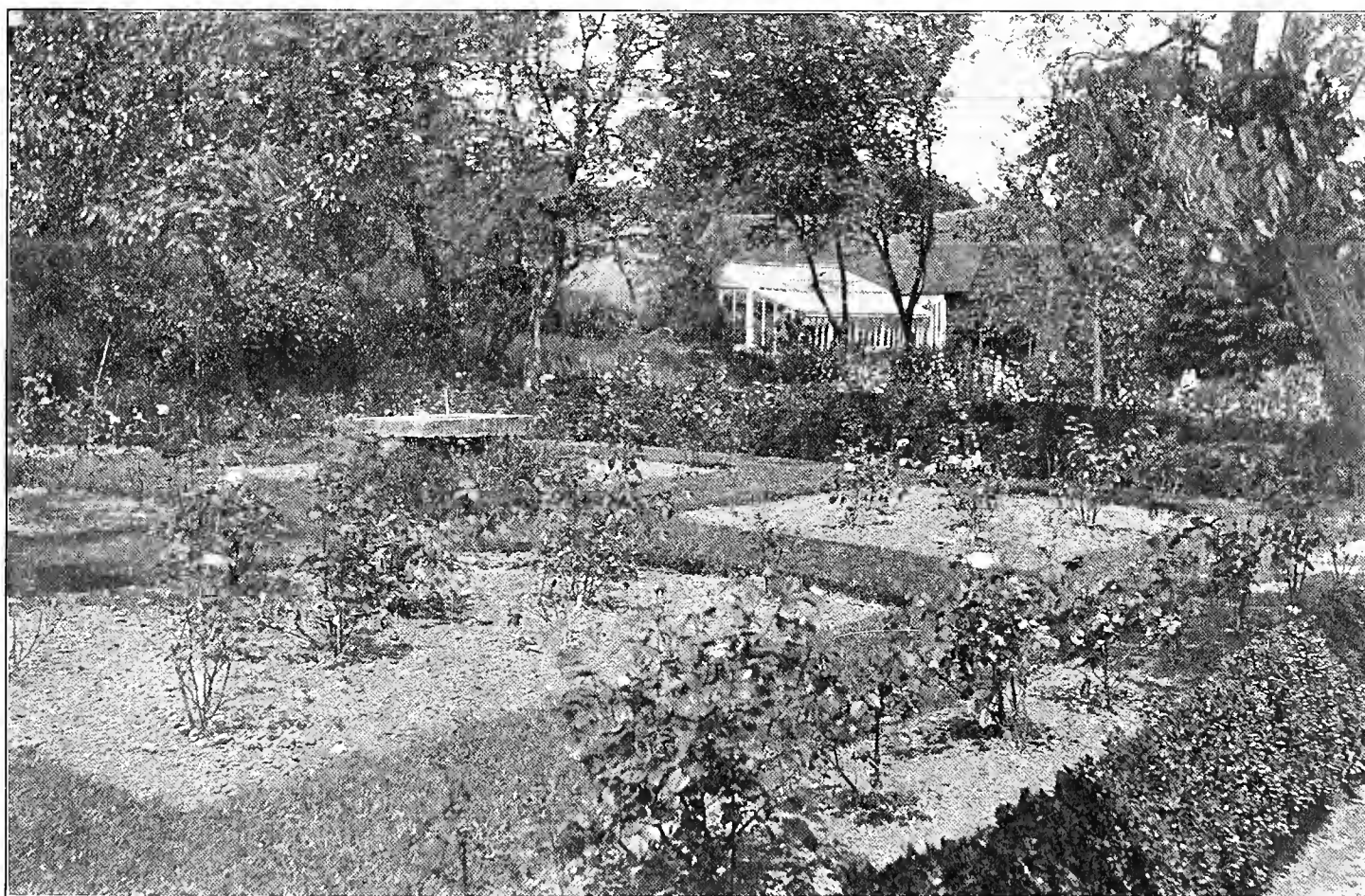
*"Sæpe creat pulchras
Aspera spina rosas,"*

which a poetical friend has translated:

*"Roses fair are often born
On the rough and rugged Thorne."*

Our cottagers echo the sentiments of all the poets from classical times downwards, when they sing the praises of their roses. They

are often puzzled by the foreign names assigned to the flowers, and strangely transform and Anglicize them. Just as our sailors call the "Bellerophon" the Billy Ruffian and the "Nautilus" the Naughty Lass; so we villagers twist the Gloire de Dijon into "Glory to thee John," and the rose named after the great rose-grower, Dean Reynolds Hole, is called "Reynard's Hole." General Jacqueminot becomes, in popular nomenclature, "General Jack-me-not," and the bright crimson Géant des Batailles becomes "Gent of Battles." But the roses bloom no less beautifully on account of this murdering of their names, just as the famous race-horse ran no less well because the public changed his name from the Oneida Chief to the "One-eyed Thief."



A GARDEN WITH A SUN-DIAL



A SHADED PATH

A fine example of cottage rose-gardens is seen at Wescott, near Dorking. Grass paths intersect at the center, where there is an old sun-dial which might appropriately bear the motto :

“ Amydst ye flowres
I tell ye houres.
Tyme wanes awaye
As fflowres decaye.
Beyond ye tombe
Ffresch fflowrets bloome.
Soe man shall ryse.
Above ye skyes.”

A beautiful garden path edged with box and overshadowed by trees with grateful shade leads from the home of the roses to the cottage.

Another small and delightful rose-garden exists at the Battle Union Workhouse, near the spot where William the Conqueror fought the English. The eyes of the old people whose lot it is to find their way to the Union when the battle of life is nearly over, must

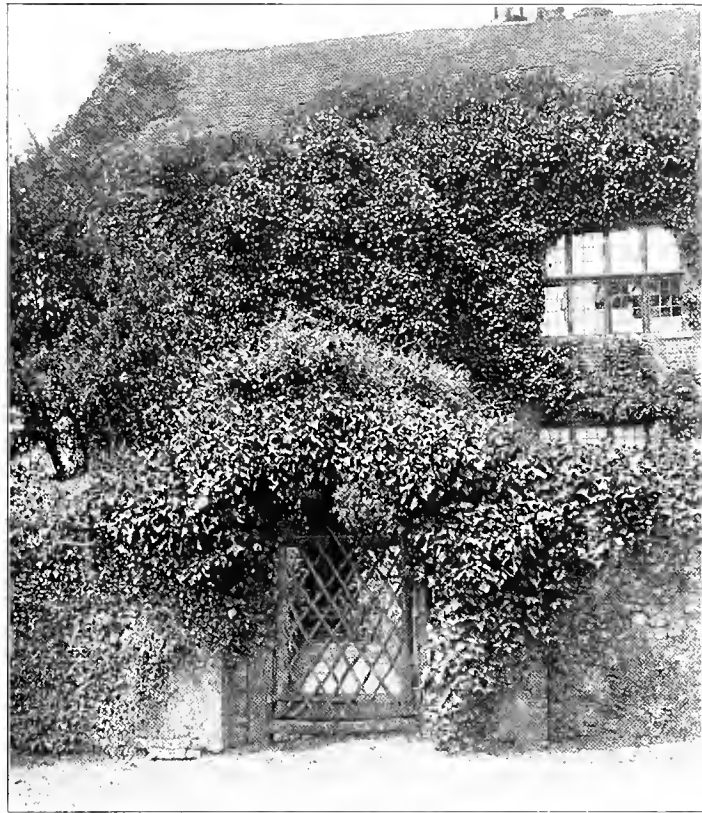


THE ROSE GARDEN OF THE BATTLE UNION

be gladdened by the sight of the flowers, which remind them of the blossoms in their old cottage homes.

The old favorite roses which you find in these gardens are the Sweet Briar, the Cabbage, the York and Lancaster, the Moss, the old White Damask, the double white, brother of the pretty pink Maiden's Blush. But some cottagers are more ambitious, and obtain cuttings of many varieties of modern rose-trees, and hybrids and teas now flourish in the peasant's border as in the lord's rosarium. The love of this flower is indeed the "one touch of nature which makes the whole world kin."

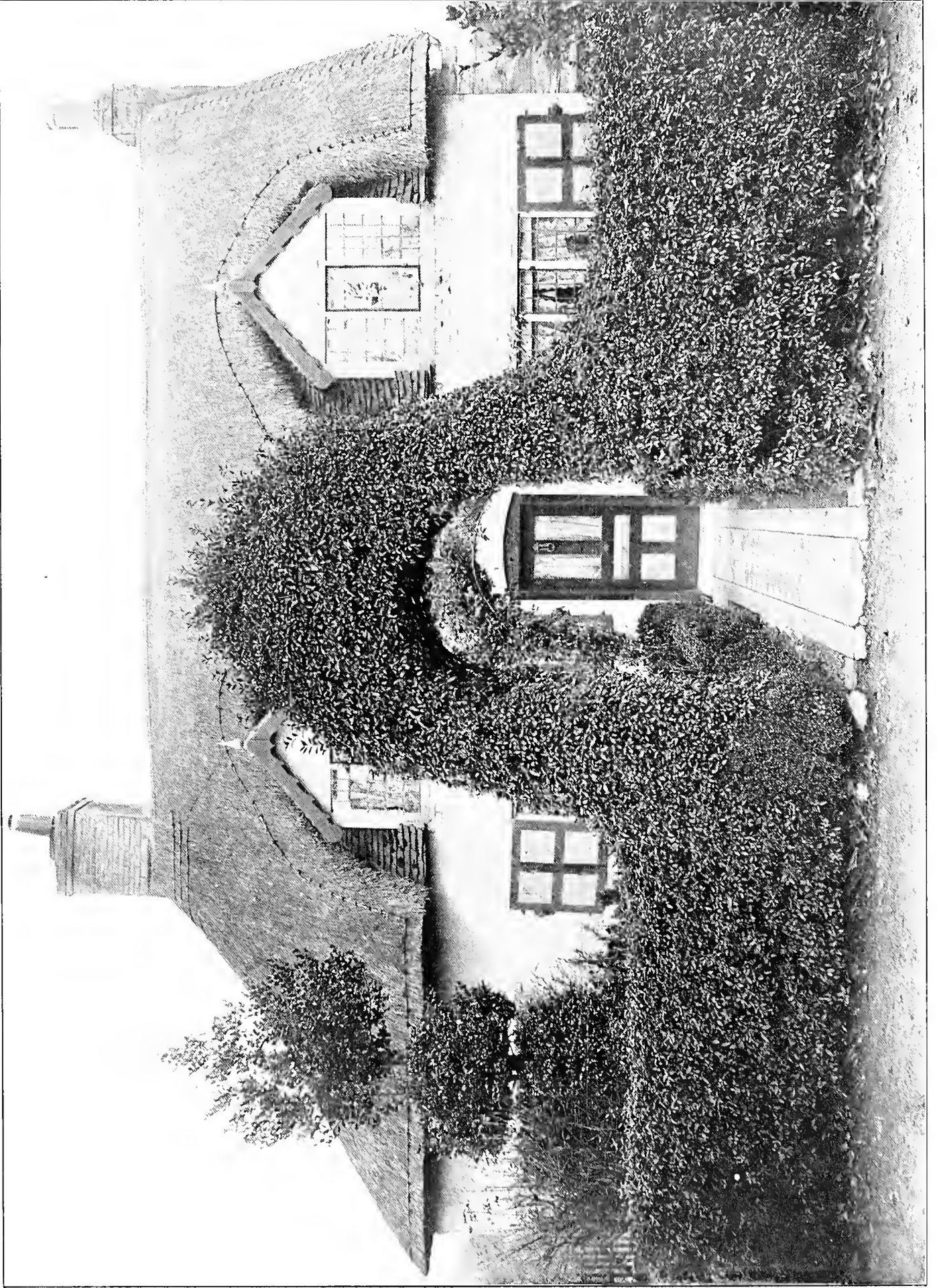
Cottage gardens preserve the tradition of the outdoor culture of the vine which in old days flourished throughout England. Not a few of the monasteries had their vineyards. At Abingdon there is a street called the Vineyard, which preserves the memory of the site where the monks of that famous



A VINE-CLAD GATEWAY



A VINE-BEDECKED COTTAGE AT FRESHWATER



AN ARCHED ENTRANCE OF HEDGE

abbey once grew their grapes. We have already noticed the vines that are trained around the porch of a cottage home. In the outskirts of Freshwater, in the Isle of Wight, facing the road, is a house covered with a gigantic vine, which gives it a very picturesque appearance. The grapes grown on these vines are seldom eatable. In some summers, when there is an abundance of sunshine, they are not very sour, but usually they are not delectable. A good tart can be made of them, and the villagers manufacture a species of grape-wine which vies with the decoctions brewed by industrious housewives. There



A COTTAGE ENTRANCE AT NORTON

is a great variety of these beverages prepared from recipes which have been handed down from the days of our grandmothers. Rhubarb wine, which is said to equal champagne, when properly prepared; cowslip wine, a somewhat sad liquid; black currant wine; elderflower wine; are some of the contents of the countryman's cellar. We give another view of a vine-clad house.

Examples of the formal garden may be seen as we walk

along the English roads. Box-trees, cut into fantastic shapes, and clipped yews are occasionally met with. The trees are made to assume the appearance of peacocks with long,



IN A GARDEN AT WESCOTT



AT SHIDE



AT YARMOUTH

GARDEN WALKS IN THE ISLE OF WIGHT

flowing tails, or other strange shapes, awkward figures of men and animals which called forth the scourge of the writer in "The Guardian" nearly two hundred years ago. He tells of a citizen who is no sooner proprietor of a couple of yews than he entertains thoughts of creating them into giants like those of Guildhall, of an eminent cook who beautified his country lawn with a coronation dinner in greens, where you see the champion flourishing on horseback at one

which has a good effect. In the same village there is a charmingly picturesque house, a thatched cottage, very trim and neat, and in the garden the lilies, pinks and iris love to dwell.

Nothing is more beautiful in some of these gardens than the vistas and long paths which are occasionally found therein. Nigh Newport, in the Isle of Wight, is the village of Shide, wherein there is a cottage-garden which possesses this charming feature.



WESTOVER LODGE NEAR CALBORNE

end of the table, and the queen in perpetual youth at the other. Happily the fashion of clipping and hacking trees is not universally followed, and except in some districts, is rare in cottage gardens. In the accompanying view the outside hedge is trained and clipped so as to form a capacious porch, and the holly has been cut in the form of ascending globes. Clipped box-trees stand as guards on each side of the cottage door at Norton, in the Isle of Wight, which is overhung with vines, and the garden is raised about two feet higher than the path,

There is a long turf walk carefully mown. The coloring of the flowers that deck the sides is extremely brilliant, the bright red of the poppy predominating.

Another charming walk leads to a cottage at Yarmouth, also in the Isle of Wight. This path is also green with fine-cut turf. On each side pinks and roses bloom, and when you reach the end of the path you come to a wall overlooking the sea that girts our shores. There is a lovely garden path at the village of Wescott, near Dorking, in Surrey, which our artist has reproduced



A COTTAGE AT NORTON

with charming effect. There is a wealth of fair flowers on each side, and at the end come stone steps leading to a terrace, which probably was formerly attached to a more important habitation.

Our great landowners have often expended much thought and care upon the gate-houses at the entrances to their parks. Some of their efforts can scarcely be considered successful, and follow the lines of the debased style of Gothic architecture or are imperfect copies of the Italian style of Palladio with its pseudo-classicism and elaborate pretentiousness. Such cottages seem out of place in an English landscape; they fail to harmonize with our scenery, and contrast indifferently with the native style of the English rural home of which we possess so many beautiful and picturesque examples. Far better is it to follow our traditional mode of building, and to have at the entrance of our parks some such fair old English cottage as that shown in the accompanying view of Westover Lodge, near Calborne, in the Isle of Wight, with its thatched roof gracefully curved at the eaves, its lattice windows and its walls mantled with ivy and girt by the luxuriant foliage of trees. Such a cottage fits in well with its surroundings and does not obtrude itself or look out of place.

Besides the beauties of our cottage gardens, they have their uses. The rural exodus is one of the most alarming features of our social and industrial life. Peasants

leave the villages destitute and flock to our large towns, believing that London and other great centers are paved with gold. They soon discover their mistake, and the loss of the garden with its crops of vegetables, enough to feed the family throughout the year, is one of the first steps in their rude awakening. The garden, too, is their medicine chest which affords cures for all kinds of simple maladies, especially when they are used in faith. It affords much happiness to him who cultivates it, and tells of the joy and cheerful-

ness of life, and makes for the blessedness of sweet content.

Trees and flowers, also, have their folk and fairy lore, and can work wonders for those who believe in their powers. The ash and the maple are wonder-working trees. They will give long life to children who are passed through their branches or through a hole cut in a youthful trunk. More than a hundred years ago maidens scattered hempseed in order to discover their future husbands, repeating the words:

“Hempseed I sow, hempseed I sow,

And he that is my true love come after me and mow.”

The stems of the bracken when cut disclose the initials of a lover, and the dandelion when its seeds are ripe will tell, when blown upon, how many years will elapse before the happy event will take place. Should a cow break into the garden, a death will shortly occur in the family. Plants foretell death with extraordinary exactitude. The yellow broom or a branch of yew brings death when brought into a house, and an apple-tree blooming twice in the year presages a decease.

The ash-tree can work wonders. If you have a wart you must prick it with a pin, and then stick it into the bark of the tree and repeat the rhyme:

“Ashen-tree, ashen-tree,

Pray buy these warts of me.”

Cowslips will cure paralysis, and are sometimes called in the country “palsyworts.”

They are therefore in accord with old medical writers who term these lovely flowers *Herba paralysis*. Some of the country-folk think far more of these old-fashioned remedies than we do of all the doctors' medicines. They still love to hang old horse-shoes out-

side the cottage door, in order to keep out witches, and bring good luck, but you must be careful to hang the horse-shoe with the toe downwards and heel upwards if you would secure good fortune for your house and home.

A DRINKING FOUNTAIN

MOST of the work of Miss Lucie Fairfield Perkins, one of the founders of the Brush Guild, has been in the modeling of pottery. Several examples of her handiwork were reproduced in "House and Garden" in the issue of June, 1903. She has ranged freely through innumerable shapes and patterns of small pieces of a black ware, suggesting the Etruscan, to large garden vases and jars in red, buff, and white terracotta. Recently, in what may be called a departure from this minor sculpture, Miss Perkins has modeled a small garden fountain for execution in marble. In this she has adhered to the simplicity and severity of design which characterizes her pottery, but, contrary to her custom, has introduced the human figure. It is seen in the decoration of the upright panel. Above the massive basin is shown in low relief a typical Greek wayside scene,—a mere sketch, on the sunken plane, of two men with a hydria giving a cup of water to two women. The details of the drapery, of the head dress, of the water vessels, are all carefully classical; the posing and grouping of the four figures conventional, as the space requires; and the modeling of the figures the barest adjustment of the flattened round to the clear-cut outline; yet from beginning to end the incident is so charmingly told that it clings to the memory. This drinking fountain is designed to be attached to a wall. It



stands about six feet high and is approached by two or three low, broad semi-circular steps.

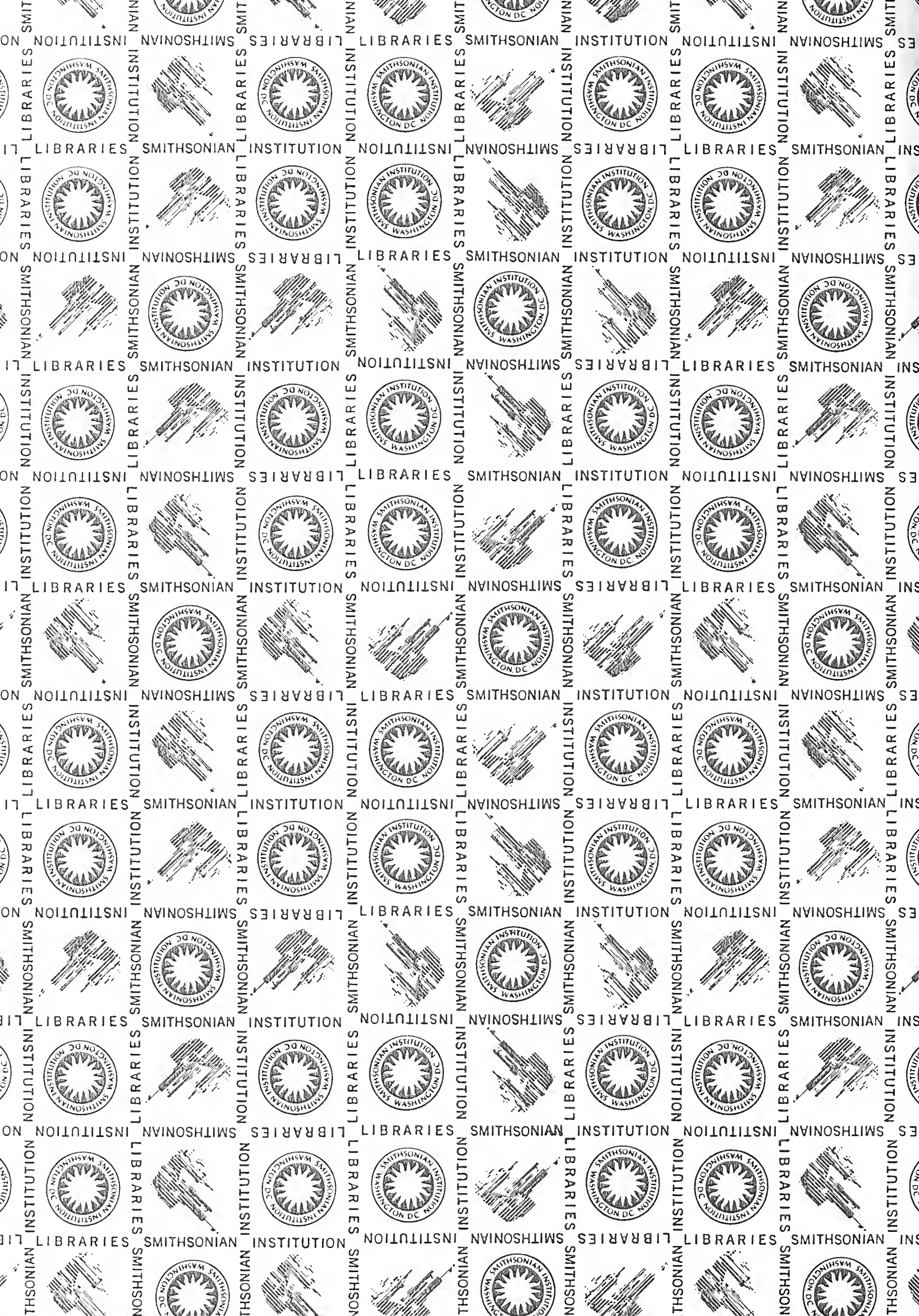
THREE and a half years ago HOUSE AND GARDEN was started by the Architectural Publishing Company as little more than a rash experiment, in the opinion of a small circle of friends,—a unique and entertaining scheme which might run its course possibly in a year at best. . . . Once upon its way, however, the project aroused not only curiosity but real interest; and the significant subject matter, a certain originality of illustrative content and the manner of presenting both were soon found acceptable. Beset by many serious difficulties, and, at the outset, with scant means at hand for the active work conceived by those directing it, the magazine steadily made its way to an assured success, winning unexpected friends in every locality and receiving more than enough approval to establish it on a firm basis. Thus surely has HOUSE AND GARDEN grown; and now there has come another change in its affairs. The present proprietors, having determined to discontinue their general publishing business and to retire therefrom, the magazine passes by a merger of interests to The John C. Winston Company of Philadelphia. The magazine will take up its abode in a new and modern printing plant where, over 78,000 square feet of floor space, is spread all the means, both human and mechanical, for transmitting ideas to paper.

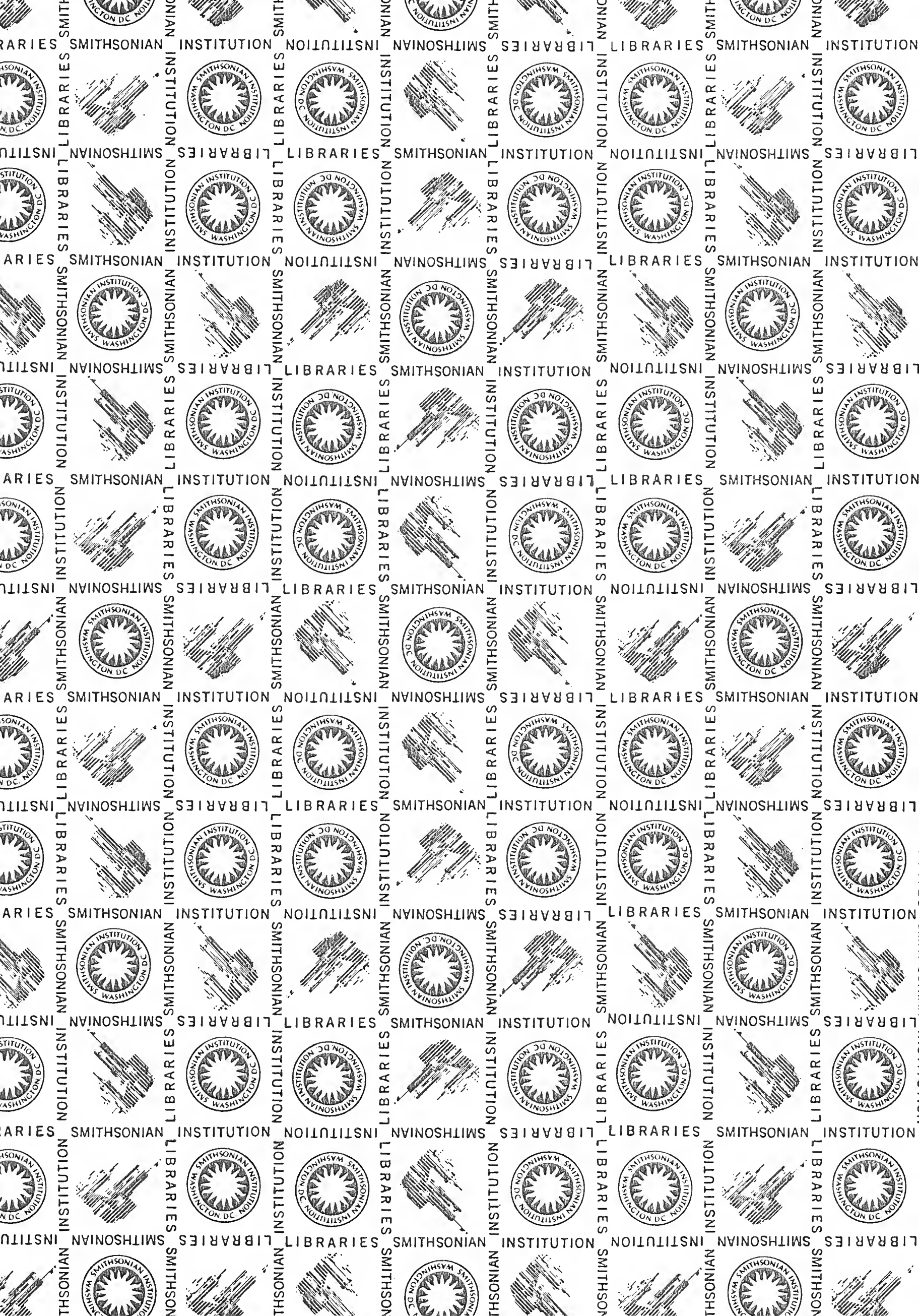
Progressive methods, ample capital and a determination to make *HOUSE AND GARDEN* fully possess the broad, though unique, field it has entered, will be certain to make its future pages of even greater interest to our readers than they have been heretofore. In thanking our friends for their past support we earnestly invite their coöperation in our efforts for the future, when our further success will be synonymous with their pleasure and profit.

BALTIMORE has been, for a number of years, absent from the list of cities holding annual architectural exhibitions. It has apparently depended upon its neighbors to summarize by means of a formal display the architectural undertakings of the year. But to the great fire of a year ago may be traced a change, an activity which has led architectural circles of the city into a closer and more useful union. It has led them to show their own fellow townsmen what the outside world is designing and building, and it is showing outsiders how Baltimore itself is being rehabilitated. The Baltimore Architectural Club comes to the front, joins forces with the Municipal Art Society of the city, and displays in the Peabody Institute over four hundred and fifty drawings. Of the ninety-six exhibitors one-third are architects located in Baltimore, while the work now being executed in the city constitutes a like proportion of the total number of subjects shown. The urgent needs of commercial houses and banking institutions left homeless by the fire has called forth many designs in solution of this sort of problem. Messrs. Baldwin & Pennington's designs for "The Baltimore Sun" building and for several banks; Parker & Thomas's Baltimore Savings Bank (shown by a model); J. E. Sperry's and York & Sawyer's several premises for trust companies, and the warehouses designed by Messrs. Wyatt & Nölting, Ellicott & Emmert, and

by Tormey & Leach, are the most important of these. Comparatively little country and suburban work is shown, but there are some interesting designs for houses at Roland Park, contributed by Ellicott & Emmert. The most important designs from other cities are those for the Engineering Societies' Building, in New York, being two competitive schemes, one by Palmer & Hornbostel, the other by Whitfield & King. There are also the First Church of Christ, Scientist, and Manhattan Bridge No. 3, both in New York, and from the office of Carrère & Hastings; a custom house, by Babb Cook & Willard, for San Francisco, an office building for the House of Representatives at Washington, D. C., and numerous Government designs for post-offices. A contribution of unusual historic interest is an original drawing of the United States Capitol, by Thos. U. Walter, the architect of the extensions to that building, made between 1851 and 1865.

WHAT effect this new and varied architecture will have upon the physiognomy of Baltimore is interesting to speculate upon. Whether academic design will leave upon that very American city the stamp of cosmopolitan uniformity it has bestowed elsewhere, will depend largely upon local genius, imbued with the spirit of past traditions and the aim to enhance all the characteristics of Baltimore which are now beautiful and, being so, should be rendered permanent. In the haste of reconstruction there is certainly reason to pause and put forth a yet untried effort to improve and beautify the city in a local and individual as well as dignified manner. The new architectural expression might begin near the exhibition itself, for outside the windows of the gallery is the most stately and thoroughly architectural civic center in America—Mount Vernon Place and the Monument.





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